

# THE ATHENÆUM

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No. 2894.

SATURDAY, APRIL 14, 1883.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**ROYAL LITERARY FUND.**—The NINETY-FIRST ANNIVERSARY DINNER of the Corporation will take place at Willis's Rooms on WEDNESDAY, the 2nd of May.

General Lord WOLSELEY, C.B., in the Chair.

FIRST LIST OF STEWARDS.

George Bentley, Esq.	Andrew Lang, Esq.
Sir Frederick Brannell, C.B. F.R.S.	Cot. Sir Wm. Owen Layton, C.B.
Sir Thomas Brassey, K.C.B. M.P.	K.C.M.O.
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7, Adelphi-terrace, W.C.	OCTAVIAN BLEWITT, Secretary.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION**, for the Relief of Distressed Artists, their Widows and Orphans.

The ANNIVERSARY DINNER will take place in Willis's Rooms, on SATURDAY, May 19th, at Six o'clock.

The Right Hon. Sir STAFFORD H. NORTHCOTE, Bart., M.P., in the Chair.

Donations will be received and thankfully acknowledged by—

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Dinner Tickets, including Wines, One Guinea.

**ROYAL ASIATIC SOCIETY.**—MONDAY, April 16th, 4 P.M.—A Paper will be read for Mr. BASIL H. CHAMBERLAIN, M.R.A.E., by Mr. ERNEST SATOW, M.R.A.E. ‘On Two Questions of Japanese Archaeology.’ W. S. W. VAUX.

**BRITISH ARCHAEOLOGICAL ASSOCIATION.**—The TENTH MEETING of the Session will be held on WEDNESDAY NEXT, April 18th, at 32, Sackville-street, Piccadilly, W. Chair to be given at 8 P.M. Antiquities will be exhibited, and the following Papers read:

‘Saul, near Downpatrick, with reference to St. Patrick,’ by Dr. Douglas Lithgow, F.S.A. F.R.S.L.

‘The Autumnal Visit of the Country Associates to London,’ by Thos. Morgan, Esq. F.R.S.

W. DE GRAY BIRCH, F.S.A. F.R.S.L. Honorary E.P. LOFTUS BROCK, F.S.A. Secretaries.

**ROYAL HISTORICAL SOCIETY.**—11, Chandos-street, Cavendish-square, W. THURSDAY, 19th April, at 8 P.M. Sir RICHARD TEMPLE, Bart., G.C.S.I., will read a Paper on ‘Striking Episodes in Chinese History.’ F. EDWARD DOVE, Secretary.

**VICTORIA (PHILOSOPHICAL) INSTITUTE.**—Meeting MONDAY, April 16th, at 8 o'clock. Paper by Mr. RASSAM, on RECENT BABYLONIAN DISCOVERIES. House of the Institute, 7, Adelphi-terrace, F. PETRIE, Hon. Sec. Charing-cross.

\* Object of the Society. The full and impartial investigation of all important questions of Antiquity and Science, especially those that bear upon the great truths of Holy Scripture. Present Members, 594. The names of those wishing to join for 1883 can now be received.

**PEPPYS MEMORIAL.**—An influential Committee has been formed with the object of raising a Monument to SAMUEL PEPPYS in the Church of St. Olave's, Hart-street, where his body is buried, and of obtaining a Marble Bust, to be placed in the Guildhall Library. Subscriptions are asked from all readers of Pepys's Diary.

Treasurer: OWEN ROBERTS, M.A. F.S.A., Clothworkers' Hall, E.C., to whom Subscriptions may be sent.

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So far as the administration of the scheme will involve scientific difficulties, the Clerk of the Company will consult with the advice of a Committee of eminent scientific men, and the following gentlemen have kindly consented to form the first Committee:—JOHN SIMON, C.B. F.R.S., JOHN TYNDALL, F.R.S., JOHN BURDON SANDERSON, M.D. F.R.S., and GEORGE BUCHANAN, M.D. F.R.S.

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Term commences April 26th. Entrance Day, April 23rd, from 10 to 12. Fee, Six Guineas. The Academy is for Amateur and Professional Students.—For prospectuses address the DIRECTOR.

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To be sent to the Secretary, King Edward's School, New street, Birmingham, March 21st, 1883.

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## LITERATURE

*Mexico To-day.* By T. U. Brocklehurst. With Coloured Plates and Illustrations from Sketches by the Author. (Murray.) If this account of a seven months' stay in Mexico is, as the author says in his preface, "little more than extracts from a daily journal," it gives, at all events, the impressions of a genial and energetic observer on a great variety of topics. For a traveller desirous of forming an opinion on the condition of the country—and the author has formed a very decided one—his limited acquaintance with the language is certainly a serious drawback, but he never pretends to knowledge which he does not possess; on the contrary, he warns his readers emphatically when he feels his acquaintance or power of dealing with a subject to be imperfect; and if, besides, he supplies, as we venture to think he does, a partial refutation of some of his own views, the public cannot complain of being misled. On archaeological matters, as to which, while taking an intelligent interest in them, he does not profess to be an expert, he gives well-chosen extracts or good *résumés* from the best authorities. The gist of his book—in fact, as we gather from the preface, his main object in writing it—is to prove not only that the natural wealth of the country and its capacity for development are unbounded, but also that the population is orderly and industrious, and the Government respectable; in short, the legend which, encircling the Mexican eagle, adorns the binding of his book ("República Mexicana, Equidad en la Justicia") is placed there in good earnest, and not, as most Englishmen might take it, as a characteristic sample of fine phrasing. That the resources of the country are great is undoubtedly: a mining expert told the author that it contained "every known mineral except cryolite (whatever it may be)." But the political stability of the country in which Mr. Brocklehurst is anxious that we should all embark our fortunes is less obvious. *Pronunciamientos*, he says, are a thing of the past; nevertheless the construction of the railway which carried him up to the capital, and has not been many years finished,

"occupied thirty-six years, under forty presidents and an emperor....There are several dangers to be encountered on the journey. First come

the robbers, who might throw the train off the track and murder the passengers. The traveller is supposed to be guarded against these gentrified by an escort consisting of an officer and fifty soldiers, who occupy the rear carriage of the train."

This is a bad introduction to a peaceful country. In the capital "life and property are perfectly safe," but then "police are stationed about one hundred yards apart all over the city." His own feeling of security in the country districts (perhaps that of the *racus viator*) was, as he candidly admits, not shared by his friends, all of whom travelled armed and in frequent apprehension of danger; and the little crosses scattered over the country, each marking the site of a murder, are, he allows, not reassuring. But with the rapid increase of industrial development which he describes as imminent, it may be expected that much of this will be remedied, and the charm of life in a country combining by its situation the merits of a tropical and of a temperate climate is great. Meanwhile its imports do not seem to keep pace with its natural productions, for the author failed to find a grammar or dictionary in the capital, a fact which may explain his rather faulty rendering of a presidential address. Mexico, too, he tells us, is the only country in the world where Bass's beer is not to be had. What is, perhaps, more curious is that at the post-office "no postage stamp can be obtained beforehand, and every sender has to take his letters to the central office and wait while they are stamped, and post-office orders are unknown." But this, like other "cosas de Méjico," is "to be immediately reformed," such reform being, in the opinion of the President, "a matter which was imperiously demanded both by the imperfections of our actual system and by the increasing development of our postal communications."

The author regrets that England has not seen fit to resume diplomatic intercourse with Mexico. The Government, he says, has by no means repudiated its debts. It has, at all events, within the last few weeks emphatically repudiated a statement that it intended to pay them, and a renewal of diplomatic courtesies by our Government, without any *amende* from the Mexican, might be held as condoning the misconduct which led to the rupture, if not as stultifying our action at that time.

Most people are familiar with the situation of the capital, standing at an elevation of 7,600 feet, and yet exposed to the risk of flood from the lakes higher up the valley. The author's account of the works which have been undertaken from time to time to control this water system is clear and interesting; that the salt lakes are the result of a bodily upheaval of sea water to this level is, however, a proposition which may be disputed. He has an observant eye and a ready pen, and sketches very pleasantly for us all that chiefly strikes a casual resident: the changes in appearance of the country at different levels (his description of the scenery between Vera Cruz and the capital is especially good); the daily scenes in market-place and street and church; the fine buildings, and the public institutions, some of which are excellent. Among them is one

for the higher education in music of blind children. Finding that it was unknown to his friends in the foreign colony, the author good-naturedly gave an entertainment at which "the blind boys advertised themselves thoroughly; when not engaged in playing their harps and trumpets, they contrived to get into everybody's way at the refreshment tables, and the ladies and gentlemen assisted me in leading them back to their places."

Mexico possesses many associations with the past, but all, whether remote or recent, of a blood-stained character; here are the sites of the Aztec sacrifices, there of the massacres under Cortez and by the Inquisition, or of more recent wholesale political executions:

"The fountain in the centre of the Plaza has its place in the history of the bloody annals of civil and internal strife. Many hundreds of patriots, rebels, call them what you will, with their backs to the old church, the golden beams of the risen sun on their blanched features, have leaned against the stone-coping of the fountain till the gentle splashing of its waters was drowned in the roar of musketry that put an end to their sufferings."

The author found it difficult to identify the scenes of the chief events of Cortez's time, and remarked that the descriptions of Prescott suffer when read on the spot, as the historian had never visited the places he describes. This led to the observation from General Grant, whom the author met in Mexico, "Ah! your Bulwer Lytton wrote romance but made it history, and our Prescott has written history but has made it romance."

Among the interesting excursions with which the author varied his stay in the capital was a visit to a great *hacienda* or estate of 40,000 acres, where he was received with great hospitality, only his arrival was embarrassing:

"When we got to the *hacienda*, Señor Tejira was out, and was not expected back for some hours. Madame, Madame's mother, the children and nurses, and several gentlemen connected with the establishment, spoke only Spanish, and if they had but consented to pass us into our rooms, and allow us to rest and be thankful, how happy we should have been! But their politeness took another direction; for three long hours they endeavoured to entertain us; they played the piano, they played the guitar, they sang to us until Señor Tejira returned at eight or nine o'clock. His English was rusty, and we tried French. Supper was served; a prolonged and beautiful supply of piping hot Spanish dishes, and meats of various sorts, winding up with the large dish of *frijoles*, or purple beans, a dish invariably placed on the table as the conclusion of a meal. At midnight we were at last shown to our sleeping room. We spent a most delightful week with the Tejiras. All the family learned to talk English, and we learned Spanish.....If we wanted to inspect the farm or farming operations, Señor Tejira, or one of the gentlemen, placed himself at our service; horses were prepared for us whenever we wanted to ride; or we were allowed to sketch unmolested, or to lounge away the afternoon on the hill at the back of the house. The evenings closed in about six, and we generally spent an hour in the office, while the reports of the day were brought in by the head-men, and a portion of the labourers received their wages. It was a lively hour. The lord of the *hacienda* is, *de facto*, if not *de jure*, lord of his labourers. He has a prison in the *hacienda*, into which he puts them without ceremony, if he thinks it to their benefit. When

the office work is completed, Tejira, or his administrator, holds a short court for dispensing small loans, doles of Indian corn, or advice, or medicine for the sick; for granting licences for marriage, christening, or other festivities, for settling disputes, and for all such matters as may naturally arise amongst a community of four hundred or five hundred people. At last the day's accounts were balanced, the accounts closed, and we adjourned to the large reception room, where Señor and Señora Tejira played and sang till supper was announced at about nine o'clock. This over, the ladies retired, and the gentlemen indulged in cigars and in singing to the accompaniment of a guitar.....Under the Spanish rule this *hacienda* was magnificently decorated and furnished. It was looted several times during the War of Independence ;.....it has been heavily fined, both in cattle and money, in successive revolutions, and the remnants of the gorgeous furniture, frescoed walls, canopied beds, and broken couches bear testimony to its once magnificent condition.....All the principal granaries or barns, called 'trojes,' were inscribed with titles or dedicated to saints, and had quaint entablatures over their portals. Under the belfry and over the main entrance of the *hacienda* the inscription was 'En este destierro y soledad disfruto del tesoro de la paz' (In this retirement and solitude I enjoy the treasure of peace). Some old member of the Tejira family little knew, when he put up the above, how many times his property would be looted and ravaged during the Wars of Independence."

The author apologizes for entering into so much archaeological detail, but very needlessly; for the opinions he quotes, combined with his own clear descriptions, are full of interest, and the more so as they are accompanied by copious and well-executed illustrations, which facilitate comparison of the articles represented not only with those discovered in North America, but in other parts of the world. Antiquaries will envy his experiences while visiting the pyramids of Teotihuacan :—

"In moving from one part of the ruins to another we passed over several fields from which some crop had lately been cut, and where the land was being ploughed for maize. We soon discovered it might be worth our while to dismount from our horses and follow the plough for what it might turn up. The ground was a mass of broken pottery and small clay heads of idols, some with ornamental headdresses, and others quite plain, with some admixture of obsidian knives, arrow-heads, stone pestles, and broken plastering trowels.....We soon filled our provision satchels, our pockets, and any sort of bag we could improvise, with them ; it was very hot, and one of the party took off his coat and utilized the sleeves as well as the pockets for holding them. It was merely a question of selection of the most perfect specimens ; it is a matter of surprise that, as most of the objects are of clay and many of them unglazed, they are in the perfect state in which they are found."

He adds :—

"If any English archaeologist has time on his hands and will visit Mexico, he will be well repaid. He might even find dolmens, which so much exercise the minds of archaeologists at the present time."

Besides the engravings illustrating the antiquities, the volume contains a number of excellent miscellaneous views and scenes. The coloured reproductions of the author's sketches, with the exception, perhaps, of that of the peak of Popocatapetl, are less fortunate.

*Selections from the Poems of Michael Drayton.*  
Edited by A. H. Bullen. (Privately printed.)

In a brief biography of Macaulay an author of great ability has recently put forth a new poetical theory. He maintains that in judging whether a man is or is not a poet quantity as well as quality must be considered, and that when Johnson called Gray a "barren rascal" he passed a just criticism and implied in coarse language a truth of some importance. Mr. Morison evidently considers, if he does not distinctly affirm, that Gray, although a writer of poetry, is no poet. He requires bulk as well as beauty—an ample sweep of territory as well as perfection of form and splendour of colour. Great affluence of imagination is, however, one of the rarest gifts, and we do not agree with Mr. Morison that "facile abundance points to natural fertility of the soil." Some of the weakest poetasters have produced interminable verse, for weeds grow more readily in the coarsest ground than roses in the best. At any rate, Gray and Collins have given us "infinite riches in a little room," and the fame earned by their thin volumes is a sufficient reply to Mr. Morison's argument. Nor is this all that can be urged against it. Some poets force us to do for them what they should have done for themselves. Their heavily weighted volumes have been against them in the race for fame. "Wordsworth's ship," said Landor, "would sail better for casting many things overboard," an idea expressed in another form by Mr. Matthew Arnold. This is not true of Wordsworth alone. We should be sorry to have less of Chaucer, less of Shakespeare, less of Milton, and nothing but the pressure of the times could make us wish that for his own sake and for ours the rich luxuriance of Spenser had been just a little restrained. The wish may be a daring one in this case, for Spenser, unlike Wordsworth, was never troubled by fits of prose. In most instances, however, that which is of true worth in a poet, all that we love and remember, all that is indestructible in his work, can be held in a small casket. The rest may be studied as a duty by the student, but is neglected altogether by the ordinary reader.

Mr. Bullen is, we believe, the first editor who has attempted to separate the gold from the dross of Drayton, so that we may see this copious verse-maker and poet at his best. The labour of doing this admirable work of charity must have been very great, and it is to be hoped that this beautiful volume of selections, of which only 155 copies have been printed, will before long be brought before the public in a cheaper form. Meanwhile the bibliophile will find much to please the eye in this handsomely printed book, with its Dutch hand-made paper and wide margins. If also a lover of poetry, an acquaintance with its contents will increase his gratitude to the editor. Ben Jonson's praise is always generous, but, as he has confessed in his 'Epistle to Selden,' not always just. According to Drummond, he did not like Drayton's "long verses" in the 'Polyolbion' ; but there is every mark of sincerity in the 'Vision,' which records his impression of much of his friend's work. The praise in some cases may be extravagant—a note which is, perhaps, dif-

ficult to avoid when lauding a contemporary; but it has, notwithstanding, an honest ring about it, and there is no contradiction in Jonson's assertion that he was "ravished with every song" of the 'Polyolbion' and his friend's statement that he objected to the metre. That poem is generally regarded as the poet's masterpiece, and everybody knows the noble panegyric passed upon it by Charles Lamb. Yet the poem excites a feeling of admiration rather than of affection, a sense of wonder rather than of unqualified delight. We feel and confess that we are in the presence of a great work, but it is a work which few of us have the courage to read through. Still more emphatically is this failure of courage felt upon taking up 'The Barons' Wars'—a subject which does not admit of sustained poetical treatment. Of "well-languaged Daniel" Drayton observes that he is too much of an historian in verse, and that his manner better fitted prose ; but if this be true of the 'History of the Civil Wars' it is equally true of 'The Barons' Wars.' If a reader wishes to test his metal, let him read through the six books. For others less adventurous Mr. Bullen has performed the task, and the result is three brief but characteristic extracts. More is given from the 'Heroical Epistles,' which contain some of Drayton's smoothest verse. What a master he was of the heroic couplet, destined hereafter to be used with such commanding power by Dryden, will be seen from the following lines, supposed to be written by Surrey to his Geraldine, the child-mistress whose name may have been used by the earl to conceal some more serious passion :—

Yet am I one of great Apollo's heirs—  
The sacred Muses challenge me for theirs ;  
By princes my immortal lines are sung,  
My flowing verses graced with every tongue ;  
The little children when they learn to go,  
By painful mothers daided to and fro,  
Are taught my sugared numbers to rehearse,  
And have their sweet lips seasoned with my verse.  
Beautiful, too, and very melodious are the  
passages selected by the editor from the  
epistle sent by the lady in reply to Surrey.  
As a whole the letter, although short, is  
tedious, but in Drayton's homeliest work  
there are always lines which save it from  
being commonplace.

It is worth noting, by the way, that Drayton, living in the same century with Surrey, has asserted that the earl travelled through Europe to advance the fame of Geraldine and to maintain her beauty "peerless in public jousts." Some truth, one would think, there must have been in the story, which Mr. Minto regards as purely fabulous, since chronologically Drayton was not much further removed from Surrey than Mr. Swinburne is from Wordsworth. The incident may be a poetical invention, but it is not out of accordance with an age in which gallants flaunted the garters of their goddesses in their hats.

Bashfulness was not a feature of the Elizabethan poets, and Drayton, like some greater and many smaller singers, promised his lady love an immortality in verse. Unfortunately the lady's name is unknown, and while the lines live, the prompter of them is but the shadow of a shade. We agree with Mr. Bullen that the well-known sonnet beginning with the line,

Since there's no help, come let us kiss and part,

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## THE ATHENÆUM

"is undoubtedly one of the finest in the English language," yet, strange to say, in Mr. Ward's selections it is not inserted nor even mentioned. Another sonnet of much beauty,

Dear, why should you command me to my rest ? receives the honour it deserves in the volume before us. Two also are inserted which are not poetically worthy, and though they illustrate the conceits of the time and might have been written by Donne, we hope that they will be omitted should the volume appear in another form. Is there a modern reader who will care to remember the ingenious quibbling of the following piece ?—

Nothing but No and I, and I and No ! How falls it out so strangely you reply ?

I tell you (Fair) I'll not be answered so,

With this affirming No, denying I,

I say I love, you slightly answer I :

I say you love, you pule me out a No ;

I say I die, you echo me I :

Save me, I cry, you sigh me out a No.

Must woe and I have sought but No and I ?

No I am I if I no more can have ;

Answer no more, with silence make reply,

And let me take myself what I do crave :

Let No and I, with I and You be so :

Then answer No and I, and I and No.

The 'Polyolbion,' in which, to quote the words of Mrs. Browning, Drayton bestows "his poet-blessing on every hill and river through this fair England," is a work which must be estimated as a whole, and that claims more patience from a reader than is likely in these hasty days to be granted. How much it contains of rare worth will be readily admitted, and its thoroughly English character should make it all the more welcome. So may the critic argue without winning response from a reader daunted by its length. Still there are heroes, even in these degenerate days, who have read the 'Faerie Queene' through (albeit not thirty times, like Southeby), and Mr. Bullen encourages timorous spirits by saying, "The long rolling verse has something of the springiness of heather; we cover the ground insensibly, and find a growing delight in the labour." Meanwhile, if variety be needed let the reader turn to the 'Nymphidia,' in which Drayton displays a rare fancy and no small skill in versification. The whole of it is reprinted here. Full, too, of charming fancy are 'The Quest of Cynthia,' 'The Muses' Elysium,' and 'The Shepherd's Sirena.' Drayton's versatility is great, and, delightful as these poems are, we turn from them with pleasure to read the poetical epistle to Henry Reynolds, in which he gives his estimate of early and of contemporary poets, describes his boyish desires to be himself a poet, and relates how, when scarce ten years old, he came merrily to his tutor hoping to be made one :—

"O my dear master, cannot you" (quoth I)

"Make me a poet ? do it if you can,

And you shall see I'll quickly be a man."

A poet he became, though not of his tutor's making, and a manly poet, too, as any one may see who takes up this fine selection from his works. It is perilous to estimate the depth and height of a poet's genius as the auctioneer appraises his wares; but no one who reads Drayton can fail to admire the energy which sustains his verse, the purity which animates it, the brightness of fancy and the felicity of expression which give life and colour to his pages. Drayton has written one of the greatest war lyrics in

the language, one of our finest sonnets, a poem in praise of England that has no rival of its class, and much besides which, though of less value, none but a true poet could have produced. If Mr. Bullen's labours make this fine old writer better known, he will have his reward. That it has proved a labour of love is evident from the graceful and playful dedicatory lines to Dorothea. It may be well to add that the spelling adopted in this volume is that of the original editions. Whether the reader gains or loses by this loyalty to the poet's orthography is a question which cannot be discussed here.

*The English Citizen.—The State in its Relation to Trade.* By T. H. Farrer. (Macmillan & Co.)

MR. FARRER has brought to his task not merely a competent knowledge of his subject and a pleasing facility in dealing with its intricacies, but a consistent and logical spirit and method. In arrangement, in clearness, and in comprehensiveness he leaves, within the limits that he has selected as belonging to his proper sphere, little to be desired, while the tone throughout is judicial. Those limits are perhaps contracted; but perhaps also necessarily so. Mr. Farrer was hampered in the laying out of his subject by the appearance of a previous volume in the same series, 'The State in Relation to Labour,' by the late Mr. Jevons. Of this circumstance he takes notice in a brief preface, which also affords him the opportunity of paying a well-merited tribute of respect to the memory of one greatly regretted. In the same connexion we learn that Mr. Farrer was not quite at one with Mr. Jevons on some cardinal points of State policy :—

"He knew much more of local government and of local wants than I do; I, perhaps, have seen more of the difficulties and weakness of central government than he had; the general impression left on my mind is therefore rather more adverse to State interference than his was."

The key-note of the whole treatise is struck in these words. Wherever it proceeds from mere description or narration to argument, it is to argument in favour of "individual liberty in trade," and generally against State interference: on the lines, in short, of the so-called *laissez faire* doctrine, "the sound foundation of modern political economy." It is, therefore, to some extent a counterblast to the former treatise. Not that Mr. Farrer is against all interference of the State with trade. On the contrary, no one has ever pointed out more clearly the utility, and even absolute (while in many cases unrealized) necessity, of State interference, arising from the complexities of modern social and economic conditions. His observations on contracts, for instance, may be cited as especially valuable and suggestive on this head. His treatment of the subject of monopolies, total or partial, individual or corporative—the post-office, railways, docks, harbours, gas and water supply, &c.—might be adduced to the same end. It is when dealing with another class of cases that doubts present themselves :—

"They are cases in which the State specially interferes with, regulates, and restricts the freedom of private dealings in special trades which are not monopolies; sometimes for the purpose of seeing that the bargain is duly performed by the parties to the contract, or by one of them;

but more often for the purpose of guarding some interest outside the original dealing and the interests of the parties to it."

Typical instances are found in the Adulteration Acts, and in the Acts for the testing of gun-barrels, anchors, and chain cables, and similar ones in the large body of legislation applying to merchant shipping, and to factories, mines, and workshops. Nearly related to such, too, are the Acts dealing with dangerous or offensive trades, and those concerned with the health and safety of the people in particular instances. Among these are the statutes relating to chemical works, to the manufacture of explosives, to slaughterhouses, and some others. All such legislation is, in the author's opinion, on the whole, of rather equivocal value; and he speaks, it must be remembered, with undoubted authority, the result of unusual facilities for acquiring a knowledge of the subject. "I have tried very hard," he says,

"to ascertain the results of the laws which for half my life I have been helping to administer, and I am quite unable to say with any degree of accuracy what amount of evil has been prevented by them. Still more difficult is it to say whether, with the evil, any and what amount of good has been prevented."

It would be about equally difficult to say much less in their favour than this, short of condemning them altogether.

The definitions of the State and of trade are, within the limits which the author has set himself, satisfactory, and maintained with consistency and address. The limitations in the latter instance were forced upon him, as has been noted, by an unwillingness to traverse ground already occupied by a companion volume of the "English Citizen" series. Taken in its widest sense, trade may be held to include all operations by which skill and labour and the products of skill and labour are exchanged—the hiring of the workman and the employment of the professional man as well as the buying and selling of material wares. "But I am relieved," Mr. Farrer writes,

"from travelling over so wide a field by the treatise which Mr. Stanley Jevons has contributed to this series on the subject of the relation of the State to labour.....The field remaining to me is only too wide for adequate discussion in a treatise of this kind. It comprises all buying and selling of material commodities or material services, and all the subsidiary operations of capital and credit; of capital, which is the title to existing material commodities; of credit, which is the trust that material commodities will be forthcoming."

The definition of the State is given with even greater precision, and involves a longer quotation than this, worth making, however, as affording an excellent statement of the objects and method of the book :—

"The essential features of trade, in other words of buying and selling, consist in a free exchange of commodities between two persons; each giving to the other something which he wants less and the other wants more than the thing which the other gives to him; and the exchange may be either completed at once or may be the subject of a mutual promise or contract. In one sense everything which lies outside this free dealing between the two persons concerned may be called the State. Every dealing is surrounded and limited by a large number of circumstances which are independent of the will of the parties; and every dealing may in-

volve a large series of consequences which the parties themselves do not, and often cannot, provide for. Besides positive law, there are customs and habits, either of the whole community or of particular classes, which individual buyers and sellers can no more disregard than they can disregard the law itself—customs and habits which are often only law in process of formation. We feel the support or the weight (as it may be) of these habits in almost every action of our lives; and as they proceed from the instincts or desires of the community, whether expressed and conscious or silent and unconscious, we might possibly include these under the term 'State.' But to do so would lead us too far, and we must reject all that lies outside of and restricts freedom of buying and selling, as beyond our proper scope, unless it is embodied in positive rules which can be enforced.....There remains the whole domain in which the State, acting through the means of law and administration, which are the expressed voice of the State, affects buying and selling. It does so in a variety of ways. It affords security; it enforces and limits contracts; it regulates monopolies; it places restrictions on certain dealings. In some cases, and those the most extensive, its function is to render trade practicable and to facilitate its operations; in other cases its function is in the nature of interference with what traders might otherwise do."

In the last-named portion of this domain Mr. Farrer expresses a strong general opinion in favour of the action of local, as opposed to central, authorities for supplying the interference and inspection required—an opinion which seems to fall in happily with the general tendency of public opinion just at present. Throughout the whole treatise we have been able to detect but a single error. It is in the statement that bakehouses are regulated by the Bakehouse Act of 1863. That Act was repealed five years ago, and bakehouses are now subject to the provisions of the Factory and Workshop Act, 1878, 41 Vict. cap. 16.

*Briefe von Charlotte von Kalb an Jean Paul und dessen Gattin.* Herausgegeben von Dr. Paul Nerrlich. (Berlin, Weidmann.)

The name of Charlotte von Kalb is known to most readers chiefly in connexion with the biography of Schiller. He made her acquaintance at Mannheim in 1784, when he was twenty-five years of age. She was about two years younger, very beautiful, and of high social position. As to her character there was much difference of opinion among her contemporaries. The testimony of women was, on the whole, unfavourable; but she seems to have fascinated nearly all the men she knew—and she knew most of the eminent writers of her day in Germany. She was warmly admired by Herder and Fichte, and she excited the passionate enthusiasm of the unfortunate poet Hölderlin, who wrote his 'Hyperion' while living on her estate in Franconia as the tutor of her children. Herr von Kalb, who married her when she was very young, was an honest man, but wholly unsuited for a woman of an eager and restless nature; and she did not scruple to give to others the affection which, if she had been happily married, she would have lavished on her husband. She loved Schiller ardently; and although he ultimately persuaded himself that she had not exercised a wholesome influence over him, there can be no doubt that for several years he had as strong a passion

for her as she had for him. At one time it even appeared probable that she would obtain a divorce and become his wife.

Charlotte did not meet Jean Paul until 1796, when she was thirty-five, Richter being about two years her junior. She had written to him expressing cordial appreciation of his writings; and Jean Paul, who liked nothing better than to be praised by women, was so pleased by her admiration that he went to Weimar for the purpose of seeing her. "She has two great things," he wrote after they had met: "great eyes, such as I have never seen before, and a great soul." Jean Paul's power over women was almost of the "magnetic" kind; and Charlotte von Kalb, notwithstanding her thirty-five years, succumbed to it immediately. For some time she kept her feeling for him under restraint, only an occasional phrase indicating the strength of his hold over her; and after their first separation, finding that he was rather apt to be on with a new love before being off with the old, she seemed not unwilling to escape from his influence altogether. When, however, in 1798, he went to Weimar again, her love revived and became an absorbing passion. It was expressed indirectly in every little note he received from her; and at last, towards the close of 1798, when they were spending an evening in Herder's house, she frankly told him that he alone could make her happy. Her letters during this period show that her nature was agitated to its depths. In one letter she wrote:—

"Be calm and hopeful!" By eternal truth, by my happiness, I will be so! Only test yourself, and see what your love for me is—whether it is indispensable to your heart—whether it is infinite. To me it seems as if I heard nothing but my love. To be annihilated by a mighty spirit is more sublime than the highest honour, enjoyment, and fulness the world can give. Oh, take me, that I may die; for apart from you I can neither die nor live."

Again:—

"Oh, come, I entreat you by my happiness; come at once! You will find calm! Let me not endure these terrible sufferings alone! I cannot bear it until evening."

In a third letter she thus appealed to him:—

"Come! You must hear me! I go forward; I am unchangeable until death! until death!"

Jean Paul's treatment of the woman who loved him with this strange vehemence does not appear to have been perfectly straightforward. He wrote, indeed, to a friend that some days after the disclosure of her attachment he had said "No" to "the high, hot spirit." He perceived, he said, how great and genial was her love; but she did not "accord with his dreams." She was too titanic, too heroic. He had conceived Hesperus and Titan, but he had also conceived Wuz and Fixlein; and the element represented by Fixlein was stronger in him than the heroic element. What he wanted in real life was not poetry, but prose—"a gentle maiden, who could cook for him, and laugh and cry with him." To Charlotte, however, he must have spoken very differently, for she evidently believed that he intended to marry her. Soon after the revelation of her secret she wrote:—

"I am loyal as a German, and my loyalty is not a virtue, a duty, a sentiment; it is the very fire that warms the kernel of my existence. I may lose it, but then I shall lose my existence

also. I may write what I will, but the meaning always is—Hold my soul firmly; then will I venture flight into the infinite! I wish for nothing but to bring you the olive-leaf and the myrtle-branch, and to weave violets and roses around your head. Care shall fly away; and the confidence, the memories which you give me shall be preserved in my soul like a pearl-string of happy, enriching ideas. And you alone shall see me ever more beautifully adorned therewith."

Charlotte's character had suggested to Jean Paul the leading qualities of Linda in 'Titan.' Knowing this, she begged him not to call her "Titaniade":—

"Call me not Titaniade! One feels less sympathy, love, and pain for what is bold and exceptional. Remember that the sorrow and the joy of beings are measured by their capacities, and that the ruins of a Pantheon remind us of inequality more sadly than those of a peaceful hut.....Already you observe the mighty storms that have swept over my being. I pray you to be silent regarding them, and to take to you for ever the still loving soul! I am content, not sad; but my spirit hovers always over the summit, where it glances either down into the abyss or up to the bright star-heights of the new life."

We find her later on exclaiming that she cannot thank Destiny enough for having given him to her. "My God," she cries, "how beautifully may my life end!" Six months after Jean Paul, according to his own account, had said "No," she wrote from the country, telling him how she had thought of him during her solitary journey, and how she was moved by remembering her former hopelessness:—

"But I am hopeful now, for you will ever love me, and what is wanting to me for the highest happiness but your presence? No presence has significance without love. No being hears, can understand another without love. Love is the light without which no mortal creature can recognize a soul. There is nothing more painful than the indifferent presence of one who was formerly near to us, who said to our heart—Thou art mine! 'The time is past in which we did not love one another, in which we did not know one another—now, when we do know and love one another, now is Eternity!' These are the most beautiful words of yours that I possess. When I lately read your letters again these words gave me high courage; and you might have sworn, I do not love Charlotte—I should have sworn, But he does love me!"

After all, however, Jean Paul's "Eternity" was of brief duration. In 1801 he married Caroline Mayer, and Charlotte had to reconcile herself to her fate. Of course she gave no sign of disappointment; and she not only continued to write to Jean Paul with a kindly interest in his welfare, but cultivated the friendship of his wife, to whom most of the later letters are addressed. The later letters have less individuality than those which sprang from Charlotte's passion for Richter; but they, too, are full of interest, for after middle life she continued to encounter "storms"—storms which were not related only to what she would have called the inward life. She lost the whole of her large fortune, and while struggling with poverty she became blind. In her direst perplexities her courage never failed, and she manifested extraordinary tact and resource in devising means for her own maintenance and that of her children until she was received as a pensioner into the royal palace of Berlin.

Her last letter to Frau Richter is dated

January 26th, 1821. Charlotte lived more than twenty years after this, and shortly before her death she put together a number of reminiscences, bringing the record of her life down to the year 1791. Valuable as these reminiscences are, they throw less light on her character than does the present collection of letters, in which she unconsciously reveals her deepest and most hidden tendencies. The impression the letters produce is that the writer was one of the most original women whose names are associated with the history of German literature. Her claims on her own behalf are sometimes ambitious enough. She says on one occasion that she has a depth of feeling which only a Pascal could sympathize with; and on another that, whatever may be her faults, her nature is one which it takes a Jean Paul to understand. Few women could advance such pretensions as these without exciting ridicule; but it did not occur to any one to ridicule Charlotte von Kalb, although she was often condemned for disregard of conventional rules. Her modes of thought were as bold and independent as her modes of feeling. When, for instance, Jean Paul was made a Legationsrath by one of the German sovereigns, she wrote to him that she detested "titles without office," and that the time would probably soon come when "titles, rank, nobles, and princes would no more be heard of." In her opinions about the education and true position of women she was far in advance of her age; and few writers of the Romantic school surpassed her in her feeling for those mysterious elements of the world which appeal to the religious sentiment. Her style when she is deeply moved becomes so obscure as to be hardly intelligible; but this springs rather from impetuosity than from confusion, and the darkness is sometimes illuminated by a flash of imagination which would not have been unworthy of Richter himself.

*Dublin Translations into Greek and Latin Verse.* Edited by R. Y. Tyrrell. (Longmans & Co.)

If, as an ingenious writer has sung,

One's feelings lose poetic flow  
Soon after twenty-seven or so,

they certainly lose the faculty of appreciating what is profanely called "comp." at a not much later age. The truth is probably that when once the student of the classical languages has not merely assented to, but thoroughly realized, the fact that works written in them are literature and not puzzles, he begins to be intolerant of imitations—not, of course, as exercises, but as things to be read and admired. No doubt there is a certain satisfaction, which, however, will be less strongly felt after one has ceased to be in the position of having to attempt the same thing oneself, in seeing a difficulty more or less successfully grappled with, or sometimes the phrase of an English writer rendered into the very words which we instinctively feel that a Greek or Roman must have used if he had wished to express the same idea. It is curious, too, that just as one often learns for the first time the secret of another person's peculiarities of speech or gesture by seeing some clever mimic take him off, so one learns the trick

of Ciceronian or Thucydidean prose more quickly from the imitations of modern writers than by the study of the original. It may be that in the latter case the matter draws the attention of ordinary minds away from the form, or it may be that the modern writer, by a little over-accentuating the special features of his model's style, fixes them more firmly in the student's mind. It is, at all events, an old remark that if you want to learn how to write Latin prose you should study Parr's preface to 'Bellendenus'; and such a sentence as one that occurs to us in a piece rendered by Mr. Jebb, "Diversa utrobique nox crastina sortis augurium habebat," must have given many an undergraduate an insight into the style of Tacitus. This, however, concerns rather the educational than the literary value of such a book as the bulky tome now before us; and about the educational value of "composition," had it not been questioned, one would have thought that no question could arise. If it be worth while to read the classical authors at all, it is worth while to understand them, even to the finest distinctions of meaning, on which, after all, the comprehension of the whole matter may sometimes depend. To achieve this result, or to show whether it has been achieved, no means is better than the practice of expressing one's own meaning or that of some one else in terms of a classical language. Incidentally this has the further advantage of teaching the student to make sure that he knows what he, or the author selected to practise on, wishes to say.

The more profitable, however, "composition" becomes as an exercise, the less pleasure of a literary kind will the ordinary reader derive from it. It is possible that in the palmy days of Latin verses, when "Bobus" took rank with Virgil and Catullus, words and even phrases may have passed muster which a strict Augustan Latinity would have rejected. Still the general effect was poetical and natural, the more so, perhaps, that the versifiers of that day, "Bobus" and his colleagues in the 'Musæ Etonenses,' wrote usually on themes, or at most turned a Greek chorus into Latin lyrics, and did not attempt such *tours de force* as Theocritean renderings of 'Sister Helen,' nor essayed to do 'Little Billee' into Latin elegiacs. But they would not, we feel sure, have written a poem in "long and short asclepiads" consisting of twenty-one lines, as Mr. West has done (with the less excuse that a good rendering of the same poem already existed); nor, with Mr. Tyrrell, have given us such a rhythm as—

viximus, optimus  
vel sole cras puro vel altra  
nube polum pater occupato

nor, with another writer, have violated thrice in three Alcaic stanzas the rule which teaches that a line should not end with a short vowel before a vowel at the beginning of the next. To come down to more recent times, it is probable that Lord John Manners was never so good a Latin scholar as Mr. J. K. Ingram is; nevertheless the rendering of 'Euphelia and Chloe' which the former contributed to 'Arundines Cami,' while keeping equally close to the original, is more like what a Roman poet would have written than is the version which we find in this volume. "Versus Æmiliam mei laudant" hardly represents "Euphelia serves to grace my measure" so

well as does "Non male perjuram decorat Lavinia musam." Mr. Davies has with greater boldness entered into competition with a greater name. Porson's version of "Three children sliding on the ice," in sonorous tragic trimeters, might have been thought to be final; it certainly is not superseded by the comic tetrameters in the present volume, closely, even laboriously, as these adhere to the original. Compare, for instance, the versions of the two lines,

You parents that have children dear,  
And eke you that have none.

Porson:—

ἀλλ', ω τοκεῖς, δσοις μὲν ὅντα τυγχάνει,  
ὅσοις δὲ μὴ, βλαστήματ' εὐτέκνου σπορᾶς.

Mr. Davies:—

πρὸς ταῦθ', ιν' εἰδῆτ', ω γονεῖς παιδας φίλους  
έχοντες,  
οὐδὲ οὐ παρήσω τοὺς γονεῖς οἱ παιδας οὐκ  
έφυσαν.

We should, indeed, be inclined to sum up by saying that the contributors to this book are stronger in scholarship than in poetical taste, and have studied their syntax more carefully than their prosody. The Greek part is also better than the Latin, and the iambics better than the rest of the Greek. We may specially call attention to Mr. Maguire's rendering of "To be or not to be." But, on the whole, another edition would be improved by liberal weeding.

#### NOVELS OF THE WEEK.

*The Admiral's Ward.* By Mrs. Alexander. 3 vols. (Bentley & Son.)

*In the Flower of her Youth.* By Mabel Collins. 3 vols. (White & Co.)

*Eberhard; or, the Mystery of Rathbeck.* By Katherine Clive. 3 vols. (Tinsley Brothers.)

*Anchor-Watch Yarns.* By Edmund Downey. 2 vols. (Same publishers.)

Truth and directness of character are not the qualities experience leads us to look for in a heroine of fiction, yet Mrs. Alexander's Laura is made interesting in virtue, and not in spite, of her sterling worth. The disappointment of a plain woman who is jilted for a beauty is a sorrow for which less sympathy is felt than deserved; but the author's description of the bitter humiliation and the self-conquest for her cousin and rival's sake which Laura practises, raises to some measure of heroism the endurance of so commonplace a wrong. The pang is to some extent alleviated by the fact that the fair Winifred was not consciously disloyal to the girl who has been to her more a mother than a friend. The story is well imagined, though it is unfortunate that that smart young man Mr. Reginald Piers should show his hand so very early in the game. Every novel-reader will divine his motive for approaching his cousin Laura at the first interview, being well advised that there is "more than meets the eye" in the family tree which is produced in the first chapter of the book. He is a very "Brummagem" sort of gentleman throughout, and when he has to retire from his country seat to the obscurity of a thousand a year and a profession we feel that he is treated far better than he deserves. The portrait of the admiral of the old school, who "feared God and feared nothing else," is evidently from life, and might stand for many a simple-hearted warrior. Mrs.

Crewe, too, the voluble lady who has seen better days, is lifelike, though the reader hears something too much of her; and generally it may be said that all the parts are well sustained in the dialogue. Mrs. Trent, the "eminent" solicitor's wife, is made quite bright and attractive, though she be but a dweller in Ashdod, and Tyburnian in her surroundings; and the Moscynska, Bohemian though she be, is dreary in comparison. Even Herbert the schoolboy and Collins, the tearful maid-of-all-work who toils for Mrs. Crewe, are cleverly individualized. Yet there are indications of haste in the book. Why should a man be Sir Charles and Sir Arthur indifferently on the same page? And what county is Saltshire, where partridge-shooting begins in August and grouse are later?

Miss Collins's ably written story is likely to be well received, though its polemical side will not commend itself to common sense.

How small, of all that human hearts endure, That part which laws or kings can cause or cure! is the reflection which will occur to most readers on the perusal of her diatribes against our modern marriage law. It is a sad truth that there is no escape for the virtuous wife whose husband has merely ceased to love her, for law can only deal with overt acts. But it is equally true that people are done to death by mere unkindness, which the law of murder cannot reach, and yet no one would desire that its processes should be invoked in such a speculative field. Be this as it may, the story of Lil Warrington is sad. She is the daughter of Brough Warrington, a burly man of letters, large-hearted, extravagant, careless of opinion, but with a genuine love for the daughter who has been his comrade since her infancy and her mother's death. Alone with her father in the country she grows to be a charming girl of seventeen, with all the imaginative side of her nature strengthened by a purely literary and poetic education, and with no more particular precepts to guide her through the troubles of life than her father's maxim, "If you feel bad, drink some champagne, or go and have a lark, and then you'll keep jolly." This precious advice is tendered her when she has expressed some natural misgivings on the subject of her marriage with Charlie Newman, a youth of some grace, but poetically and practically a somewhat feeble counterpart of herself. Female advisers she has none but her grandmother, old Mrs. Warrington, one of the comic Puritans dear to the modern novelist, and Lady Lynne, a fashionable widow, who is jealous of the daughter of the man she intends to marry. So Lil becomes Mrs. Newman, and few pictures are prettier than that of love in a suburb which maintains its charm for some five years of domestic life. Then, when office work and domesticity are beginning to pall upon "Charlie," comes a change of fortune; the Newmans, now rich people, visit Rome, and the blow falls which darkens Lil Newman's life. Very striking is the description of what occurs in the ilex grove in the Ludovisi gardens, where, like the spirit of the shade, appears Adelaide Mainwaring, who is soon destined to attract and return the open devotion of the weakling poetaster. Adelaide can talk

of art with her eyes full of unshed tears, and presents a delicious problem to the art-loving husband, who thinks he knows all about his wife's resources in that line. Although "conventional right and wrong" have little meaning for the superior people in this book, Adelaide and Charlie have the grace to be ashamed of themselves, and even "a sense as of sinfulness" strikes Adelaide, for the first time, we are told, in her life. But Lil has seen the truth, and henceforth there is no more happiness for her in marriage. Horrified to find her bondage is perpetual, she is driven to a wild expedient by which she is lost to the world, and as Miss Winter, an actress, struggles to forget herself in her vocation; while Charlie, now married to Adelaide, endeavours to forget that he was ever unfaithful to the first wife he mourns. This part of the story, though improbable enough, is told with much power. Lil's terrible loneliness and her fierce energy in work, her dangers from the unprincipled Swift, and the more subtle temptation offered her in Edmund's generous love, are all treated so as to enhance her tragic figure. One feels less pity for Brough's fate than hers. He deserves the Nemesis brought upon him by Lady Warrington (*sic*). In Davies, Miss Collins has shown she can invent a scoundrel. Though the minor characters are all good, one's interest is rightly concentrated on the central figure and the sad development of Lil of the cottage into the too real Lady Macbeth, who shrinks from her own aspect in the glass.

Miss Clive describes very well the life of an English pupil teacher at a school in a small North German town, but her book is rather tedious. The story presents a series of disappointments. One is constantly expecting things to happen and contriving solutions and situations only to be disappointed. The mystery is unsatisfactory to the reader, though it is founded on fact. The plot turns upon the loss of a bank-note, for the theft of which the hero is convicted, and it turns out to have been eaten by a mouse. After the agony which naturally follows upon the hero's misfortune, the explanation strikes one as ludicrous. But, unfortunately, Miss Clive does not succeed in making the hero attractive, and (what is still worse) the heroine is too vague a figure to secure one's sympathy. The book is rather carelessly written, most of the usual small faults of grammar are to be found in it, and it is full of misprints.

Mr. Downey spins his yarns in so light and lively a style that the reader almost neglects to notice that they are mostly without much point. His characters have all the easy-going, rollicking, devil-may-care manners which are more or less true to life and are apparently essential in the sailor of fiction. There is a good deal of fun in the stories, but it is too much on the surface and independent of character to amount to humour.

#### AMERICAN LITERATURE.

MR. SAMUEL LONGFELLOW'S memoir of his friend Samuel Johnson, author of 'Oriental Religions and their Relations to Universal Religion,' and the posthumous essays and lectures accompanying it, form a valuable contribution to the study of the philosophical and religious

tendencies of the American mind. Mr. Longfellow states that of the third volume of 'Oriental Religions,' on Persia, some chapters were completed, and they will probably be published. In this interesting book, *Lectures, Essays, and Sermons* (Houghton, Mifflin & Co.), there are some essays—notably 'Symbolism of the Sea' and 'The Switzerland of the Swiss'—which show their author to have been possessed of a poetic vein as well as a scholarly style.

MR. JOEL BENTON, of Amenia, New York, has enlarged and published a lecture given by him at the Concord "Summer School of Philosophy" a few years ago, under the title *Emerson as a Poet*. The lecture, a careful and subtle study of eighty-eight pages, is followed by a sort of concordance to Emerson's poems, prepared by Mr. W. S. Kennedy. It is to be hoped that Mr. Benton will be able to include in a future edition the essay to which he alludes, written by the late Mr. Dorgan, on Emerson's poetry, with special reference to the changes made in it. Although we cannot think highly of Emerson's verse, it certainly finds honour in his own country. Besides the essays mentioned, one by Mr. Kennedy appeared last year in the *Literary World* ('The Discarded Poems of Emerson'), and now Mr. Stedman has treated the subject elaborately in the *Century*.

The fourth volume of the *Winthrop Papers* forms the eighth volume of the fifth series of the "Collections" of the Massachusetts Historical Society. It is full of interest for others than the citizens of Massachusetts. The correspondence of John Winthrop the younger with Robert Boyle and other members of the Royal Society contains many curious particulars. Winthrop was himself one of the original members of that society as well as the first Governor of Connecticut. Other members of the family, whose letters are contained in this volume, were men who saw much of which the smallest details are now most welcome. One of them, Stephen, served under Cromwell, and sat in Parliament during the Commonwealth. Another, Fitz-John, was an officer in Monk's army. Another volume will contain the correspondence for which there was not room in this one. This volume is as ably edited as the other volumes issued by the Massachusetts Historical Society, and there is a full index. An heliotype reproduction of John Winthrop the younger forms the frontispiece, whilst a page of facsimiles of signatures and facsimiles of the letters themselves add to the value of the volume.

The want of a work in which the leading facts connected with the United States constitution are to be found in a concise form is stated to be the reason why Mr. Simon Sterne, a member of the New York Bar, has produced his *Constitutional and Political Development of the United States* (Cassell & Co.). Mr. Sterne writes for English readers, but he does so under the disadvantage of unacquaintance with their wants. Few of them will find his book satisfactory unless they possess a considerable knowledge of the rise and condition of the United States. The best part of the work is the purely professional. When Mr. Sterne is dealing with the legal aspects and results of the constitution of his country he is in his element. When he treats historical points he is open to adverse criticism. For example, such a statement as the following will mislead readers who are unversed in the facts:—"The United Colonies denied the right of Parliament to pass special Acts applicable only to a part of his Majesty's subjects, to wit, the inhabitants of the colonies, and more particularly special Acts imposing taxation." He adds that the Stamp Act was opposed because it was such a special Act. Surely Mr. Sterne cannot really think that if George Grenville, instead of introducing a Stamp Act applicable to the American colonies, had extended the Stamp Acts of William and Mary and Anne to the colonies, the opposition of the colo-

ists would have been less. They objected to taxation, not to its character. Though several matters admit of controversy, there is much in Mr. Sterne's book that is useful, and a good index adds greatly to its value.

## OUR LIBRARY TABLE.

In his *Key to the Position and Progress of the London Joint-Stock Banks, &c.* (Edinburgh Wilson), Mr. Arthur Crump has formed a series of statistics referring to the London joint-stock banks exactly on the same plan as he formed some years since his well-known 'Key to the London Money Market,' which is based on a careful tabulation of the leading items in the accounts of the Bank of England. The volume before us possesses exactly the same merit as the last-named work of Mr. Crump's writing. It contains a clear and accurate statement, in a very convenient and intelligible form, of the progress and position of the joint-stock banks of London between 1860 and 1880. The uses of such a *résumé* are obvious. It forms in a rough sort of way an index to the prosperity of the country during the period in question. The principle on which this volume is formed is the only principle on which a book of this class can be formed—namely, giving assistance to those who are willing to help themselves by the study of such matters at first hand. Mr. Crump has provided an extremely convenient aid to those who desire to investigate the subject he treats of in a diagram which he has drawn up so as to show approximately the fluctuations in the amount of purely London deposits in the London joint-stock banks and discount establishments during the years under consideration. The manner in which the published accounts of the banks are drawn up does not enable Mr. Crump to arrive at anything closer than an approximation. But the information given by this diagram is curious. It shows when the maximum amount was attained. This was in 1879. The banking failures of that year checked the growth of the deposits, and they have hardly recovered themselves since. There have been, it is true, several fluctuations of a similar character before, but, looking back over the series of years illustrated in this manner, we should not wonder if the amount now attained were to prove to be nearly a stationary limit, and the line were not again to tend upwards, at all events not greatly. Be this as it may, Mr. Crump's advice to the banks in the City, which are endeavouring so vigorously to extend their business and to make it more profitable—to do less business with the Stock Exchange and with speculators of all kinds, and to seek to enlarge their connexion with the tradesmen of the suburban districts—is sound and worthy of attentive notice. Mr. Crump truly says of this, "It is a longer and more troublesome process, but it will pay better in the end." It is the old story as to which won the victory—the hare or the tortoise. The students of Mr. Crump's volume will do well to ponder his advice.

MR. CLEMENTS MARKHAM chose a good subject when he determined to write an account of the *War between Peru and Chile* (Sampson Low & Co.), and his knowledge of South America, and more especially of Peru, gives him unusual qualifications for his task. The most interesting part of the struggle was the naval operations, for, as the author observes, the engagement which ended in the capture of the Huascar was the first and only contest of importance that has occurred between ironclads of the modern type armed with modern artillery. Mr. Markham, too, from his early training is competent to deal with sea fights. This is the best part of the book, and the exploits of the Huascar are detailed with spirit and impartiality. In his account of the land battles Mr. Markham hardly does justice to the Chilian commanders. It is clear that in almost every instance they out-maneuvred and out-generaled the allies, and though Mr. Markham

is no doubt right in lauding the bravery shown by the vanquished, it is difficult to endorse his praise of their leaders. Mr. Markham has strong sympathy with the Peruvians, and his description of the society of Cuzco before the war is quite idyllic. His account of the origin of this lamentable struggle is too one-sided to be accepted without demur.

We have received from Messrs. Dean & Son *Debrett's House of Commons and the Judicial Bench* for 1883, edited by Dr. R. H. Mair. This useful work is well kept up, and we have not been able to detect any errors in this year's issue.

REPRINTS seem to be on the increase. Messrs. Ninian & Bain send us a convenient reissue of Landor's *Imaginary Conversations* in five volumes. Is Landor really going to dine after all? The appearance of this tasteful reprint so soon after the issue of Mr. Colvin's volume of selections would seem to indicate that the present generation is at last waking up to the fact that it has neglected a great writer, and if so it is well to begin with Landor's most adequate work. It is difficult to overpraise the 'Imaginary Conversations.' Landor's faults are here least obtrusive, while his manifold merits are displayed at their best. The eulogiums bestowed on the 'Conversations' by Emerson in the letters recently published will, it is to be hoped, lead many to buy this book. The same publishers send us a handsome library edition of Lingard's *History of England*, filling ten volumes. It is printed from the last edition revised by the author. It is excellently "got up."—Messrs. George Bell & Son send us a reprint of Bentley's *Dissertations on Phalaris*, edited by the late Dr. W. Wagner. It is a disgrace to us that Bentley's famous masterpiece should be more studied in Germany than in England. It is to be hoped this addition to "Bohn's Classical Library" may alter such a state of things.

*Poetas Famosos del Siglo XIX.*, by Enrique Piñeyro (Madrid, Librería Gutenberg), consists of a series of short and sensible essays on Keats, Shelley, Byron, Wordsworth, Goethe, Schiller, Heine, Leopardi, Lamartine, Musset, Hugo, and Espronceda. In speaking of English writers Señor Piñeyro has wisely relied a good deal on the opinions of "Mateo Arnold," and in dealing with Victor Hugo has wisely deserted them. The criticism of Hugo is the best part of the book. The writer justly remarks on the Spanish vein in M. Hugo's genius.

We have to acknowledge the receipt of that useful aid to the literary critic, *The English Catalogue of Books*, published by Messrs. Sampson Low & Co.

We have on our table *Essays in History and Biography*, by J. Skelton (Blackwood),—*The History of the Catholic Archbishops of Tuam*, by O. J. Burke (Dublin, Hodges, Figgis & Co.),—*The Irish Question*, by D. B. King (Allen & Co.),—*The Industrial Arts of Denmark*, by J. A. Worsaae (Chapman & Hall),—*The Artist's Critical Record*, Vol. I. (Turner),—*A Handbook of Cinchona Culture*, by K. W. van Gorkom, translated by B. D. Jackson (Trübner),—*Work and Leisure*, Vol. III., edited by L. M. H. Hatchards,—*Warrior Kings from Charlemagne to Frederic the Great*, by Lady Lamb (Routledge),—*Ferdinand's Adventure*, by the Right Hon. Lord Brabourne (Routledge),—*A Glimpse of the World*, by the Author of 'Amy Herbert' (Longmans),—*Great-Grandmother's Days*, by E. L. De Butts (Remington),—*The Old Waggon*, by A. R. Taylor (Heywood),—*Lays of the Saintry*, by W. Parke (Vizetelly). Among New Editions we have *Anecdotal History of the British Parliament*, compiled by G. H. Jennings (Cox),—*Jervise's The Land of the Lindsays*, edited by J. Gammack (Edinburgh, Douglas),—*"Pennsylvania Dutch"* Essays, by P. E. Gibbons (Lippincott),—*An Early History of England and Wales*, by T. M. Owen (Philip),—*A Geographical Text-Book for Beginners*, by W. B. Irvine (Relfe

Brothers),—*A Treatise on Elementary Dynamics*, by W. Garnett (Bell),—*A Treatise on Hydro-mechanics*, Part I. (Bell),—*Early Influences* (Rivingtons),—*The Englishman's Brief on behalf of his National Church* (S.P.C.K.),—*And a Retreat for Men*, by the Rev. T. E. Bridgett (S.P.C.K.). Also the following Pamphlets: *The New Crusades*, by Saladin (Satchell),—*The Nativity of our Blessed Lord*, by the Rev. T. Budd (Shaw),—*The Humble Petition of William Castell*, with Preface by J. Taylor (Northampton, Taylor),—*Irish Peace* (York, Sampson),—*Something about a Well*, with more of our Dogs, by the late Dr. J. Brown (Edinburgh, Douglas),—*Some Observations on Consumption*, by W. H. Pearse (Pardon),—*Experiments on Life*, by J. Simon (Kolckmann),—*Vivisection: What Good has It Done?* by G. M. Humphry, M.D. (Kolckmann),—*An Address in Surgery*, by W. Bowman (Kolckmann),—*Something More than the Electric Lighting Bill*, by Sir Frederick Bramwell (Clowes),—*On the Genealogy of Modern Numerals*, by Sir E. Clive Bayley (Trübner),—*The Malay Peninsula: its Mineral Wealth*, by C. B. Dowden (Wilson),—*Is Fingal's Cave Artificial?* by F. C. Whitehouse (New York, Appleton).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

*Cambridge Bible for Schools: Obadiah and Jonah*, by Perowne, 12mo. 2/6 cl.  
Davies's (Rev. G. J.) *Homilies, Ancient and Modern*: No. 1, Special Occasions, 12mo. 2/6 svd.  
Footman's (Rev. H.) *Reasonable Apprehensions and Reassuring Hints*, 8vo. 3/6 bds.  
Forling's (Major G. G. R.) *Rivers of Life*, showing the Evolution of Faith, 2 vols., separate chart, illus., &c., 12mo. cl.  
Haslam's (Rev. W.) *Yet not I, or More Years of my Ministry*, cr. 8vo. 2/6 cl.  
Lumby's (J. R.) *Popular Introduction to the New Testament*, cr. 8vo. 6/ cl.  
Macduff's (J. R.) *Early Graves*, a Book for the Bereaved, 5/- Oakley's (Sir H.) *The Bible Psalter*, the Authorized Version pointed for Chanting, roy. 8vo. 3/6 cl.  
Pulpit Prayers by Eminent Preachers, cr. 8vo. 6/ cl.  
Sime's (J.) *The Kingdom of all Israel*, its History, Literature, and Worship, 15mo. 1/- cl.  
Valdes's (Juan de) *Commentary upon Epistle to the Romans*, trans. by J. S. Betts, with Lives of the Twin Brothers, &c.  
Vaughan's (Rev. J.) *Sermons preached at Christ Church, Brighton*, Vol. 22, new series, 1882-83, 12mo. 5/ cl.

## Law.

Sechel (W. S.) and Chance's (W.) *The Law relating to Interrogatories, Production and Inspection of Documents*, cr. 8vo. 12/- cl.

## Fine Art.

Hogarth's Works, with Life and Anecdotal Description of the Pictures by J. Ireland and J. Nichols, 3rd Series, 22/6  
Sculptor and Art Student's Guide to the Proportions of the Human Form, the Plates by Sutcliffe, from 'Polyctetus' by Schadow, the Text trans. by Wright, folio, 31/6 cl.

## Poetry and the Drama.

Heywood's (J. C.) *Sforza*, a Tragedy, cr. 8vo. 3/6 cl.  
Johnson's (Rev. P.) *An Epitome on the Verse of the Life of H. R. H. the late Prince Consort*, 12mo. 2/6 cl.  
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McCarthy's (J. H.) *Seraphim, and other Poems*, cr. 8vo. 6/ cl.  
Moore's (T.) *Poetical Works*, edited with *Memoirs* by C. Kent, 8vo. 3/6 cl.

Shakespeare's *Dramatic Works*, the Text of the First Edition, with Etchings, Vols. 3 and 4, 8vo. 12/6 each, cl.  
Shakespeare's *Works*, Vol. 8, 12mo. 6/- cl. (Parchment Library.)  
Wayside Songs, with other Verse, cr. 8vo. 6/ cl.  
Wordsworth's *Poetical Works*, ed. by Wm. Knight, Vol. 3, 15/- cl.

Spark (Dr.) and Benson's (J. A.) *Original School Songs set to Music*, edited by Watson and Smith, cr. 8vo. 2/6 cl.

## History and Biography.

Chronicle of James I., King of Aragon, trans. by the late J. Forster, with Introduction, Notes, &c., by Gayangos, 2 vols. royal 8vo. 28/- cl.

Gower's (Lord Ronald) *My Reminiscences*, 2 vols. 8vo. 30/- cl.  
Hall's (S. C.) *Retrospect of a Long Life*, from 1818 to 1883, 2 vols. 8vo. 30/- cl.

Historical Records of the British Army, The King's Liverpool Regiment of Foot, 1885 to 1881, cr. 8vo. 25/- cl.  
Paul's (C. K.) *Biographical Sketches*, cr. 8vo. 7/6 cl.

Vogt's (Lieut.-Col. H.) *The Egyptian War of 1833*, a Translation, with Map and Plans, cr. 8vo. 6/- cl.  
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## Geography and Travel.

Jones's (Mrs. H.) *Sandringham Past and Present*, illus. 8/6 cl.  
Robinson's (P.) *Sinners and Saints, a Tour across the States, with Three Months among the Mormons*, cr. 8vo. 10/6 cl.

## Philology.

Lucian, Select Dialogues, with Introduction and Notes by Dowdall, cr. 8vo. 3/- cl.

Persian Wit and Humour, the Sixth Book of the 'Barahsan' of Jam'i, trans. by Wilson, cr. 8vo. 4/- parchment.

Xenophon's *Anabasis*, Book I., with Introduction and Notes, &c., by H. K. Parker, cr. 8vo. 3/- cl.

## Science.

Browne's (W. R.) *The Student's Mechanics*, cr. 8vo. 4/6 cl.

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Mode of Application*, cr. 8vo. 2/- cl.  
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Zander Institute, London, cr. 8vo. 2/- cl.  
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Competitive Work, or. 8vo. 6/- cl.  
Glossary of Terms and Phrases, ed. by Rev. H. P. Smith, 12/  
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Gill (A.): *Vingt Années de Paris*, 3fr. 50.  
Maupassant (G. de): *Une Vie*, 3fr. 50.  
Sémenow (N. de): *Sous les Chênes Verts*, 3fr. 50.

*THE TAUCHNITZ REPRINTS.*

Paris, 8, Rue des Capucines, April 9, 1883.

I SEE in the last number of the *Athenæum* a letter signed Tauchnitz, referring to the sale in England of the reprints that bear that name. I can certify, from my own knowledge, that these latter are supplied by post from the Continent to any person in Great Britain or the colonies who may order them, and that the number thus supplied is very considerable. The best way to comply with the request of Baron Tauchnitz, and to remedy this, is to discontinue a system which is altogether anomalous and illegitimate. If the law of international copyright is such that British authors cannot maintain their right to their publications when sold abroad, why accept this disability and dispose of an unquestionable right, because the law is such that it cannot be asserted? Any compromise made on such grounds is certain to retard the adoption of the proper remedy, the reform of the law. From this point of view the troublesome question of copyright is nearer a settlement between England and America than between England and Germany. Besides, the compromise is altogether one-sided. The trifling sum paid by Baron Tauchnitz is accepted because nothing better can be had as a compensation for a loss; but the proportions of this loss British

authors and publishers are unable to estimate. There is no doubt but that the sale of these reprints interferes much more than is understood in England with the sale of the legitimate editions, and as facilities of intercommunication increase it will continue still more to interfere.

J. G. FOTHERINGHAM.

*THE ASHBURNHAM MANUSCRIPTS.*

In the description of the Ashburnham Manuscripts communicated by the Principal Librarian of the British Museum to the Chancellor of the Exchequer, and since made public, but a very brief outline was given of the valuable historical documents and State Papers offered to the nation; and as the other notices which have appeared lately do not add to our knowledge of that part of the collection, a fuller account will probably be acceptable to our readers. It is hardly needful to state that nearly the whole of the historical portion of the Ashburnham Manuscripts was formerly in the library at Stowe, and was parted with by the late Duke of Buckingham in the year 1849. In original letters, from the reign of Edward III. to that of George III., the collection is very rich. One of the earliest is from Andrea Contarini, Doge of Venice, commanding certain ships going to London to the protection of Edward III.; one of the latest is from Napoleon when First Consul. One volume is filled with letters of abbots and others connected with religious houses, which are said to throw much light on the internal affairs of the monasteries shortly before their dissolution. The papers relating to Elizabeth's and James's reigns are perhaps not so numerous as those of later date, but they include letters of Sir Philip Sidney, Lord Leicester, and Bacon, and twelve volumes of the correspondence of Sir Thomas Edmondes, who was ambassador to France and the Netherlands at the beginning of the seventeenth century, which derive an additional interest from having been successively in the possession of Secretary Thurloe, Lord Somers, and Philip Yorke. We may also note that there are the three original inventories of Queen Elizabeth's wardrobe, jewels, and plate. Relating to events preceding and during the Civil Wars there is no special series of letters, but many interesting single documents, one of them being the original return concerning the levy of ship-money made to Sir Peter Temple, High Sheriff of Bucks, with John Hampden's name at the head of the list of those refusing to pay. With this is preserved the original secret treaty between Cromwell and Louis XIV. for the expulsion of Charles II. from France, together with the Duke of York and eighteen adherents, who are named. There are many original letters of Charles II. and James II., Lord Essex's correspondence when Viceroy of Ireland, and three volumes of State Papers between the Restoration and 1699, collected by Sir William Coventry. The original diary of Henry, Earl of Clarendon, Lord-Lieutenant of Ireland, also belongs to this period.

Perhaps the most interesting and most important part of the collection formerly at Stowe are the letters and papers illustrating the history of Anne, George I., and George II. Among these we find some volumes of Secretary Cragg's correspondence between 1711 and 1719 with the leading personages of that time, the Duke and Duchess of Marlborough being largely represented. Some of the duke's letters are in cipher. The political despatches, &c., of Stanhope during his residence at the Hague fill three more volumes. Still more noteworthy are the ten or twelve quarto volumes described as Hanoverian State Papers, a collection formed by Robethon, private secretary to William III., and afterwards to the Elector of Hanover, who became George I.; the particulars of many State intrigues and Jacobite plots are, it is expected, to be gathered from these papers. Of a wholly different character are the military collections

of the three brothers, General Michael Richards, General Jacob Richards, and General John Richards, between 1685 and 1709. These fill no fewer than thirty-four volumes, among them being a diary of the siege of Buda in 1686, a diary of campaigns in Portugal, journals of the operations in Flanders and Spain, and accounts of various journeys and surveys made in Europe for military objects. Relating to the latter part of George II.'s reign is the correspondence of Richard Phelps, Under Secretary of State, which fills six volumes. Of greater literary interest in the Stowe collection are three volumes of original letters addressed to Dr. Charles Lyttleton, afterwards Bishop of Carlisle, between 1703 and 1764, and the correspondence of Lord Maclesfield and John Anstis, Garter King at Arms, with various persons eminent in the literary, legal, and antiquarian worlds. A few letters of John Evelyn, Cowley, Swift, Pope, Prior, St. John, Steele, Dr. Johnson, Horace Walpole, and Franklin add to the value of the mass of miscellaneous documents which have yet to be classified.

*THE SPRING PUBLISHING SEASON.*

MESSRS. FREDERICK WARNE & CO. will issue the following in the course of the next few days: 'Through One Administration,' by Frances Hodgson Burnett; 'The Led-Horse Claim,' by Mary Hallock Foote; and 'The Christian Year Birthday Text-Book.' 'Du Maurier and London Society' will be the subject of an article in the May number of the *Century Magazine*, with seven of his pictures. The number will also contain a portrait of Cardinal Archbishop Manning, with a brief article by Mr. Kegan Paul.

Messrs. Remington & Co. are about to issue a new work by Mr. William Mackay, author of 'The Popular Idol,' which is likely to create a little stir just now. It is entitled 'Pro Patria: the Autobiography of an Irish Conspirator.'

Messrs. Hurst & Blackett will shortly publish 'Reminiscences of Military Service with the 93rd Sutherland Highlanders,' by Surgeon-General Munro, and 'Siberian Pictures,' by Ludwik Niemojowski, edited from the Polish by Major Szulczezki.

*THE 'NEW GEUTEUTSCH RECHTBUCH' AND  
SEB. BRANT.*

British Museum.

A SERIOUS error occurs in bibliographical works of the highest authority in the description of an early printed German law book intended as a guide to suitors in the imperial courts. It was first published without title, but its proper title may, both from indications in that edition and from the clearer evidence of the title and colophones of later ones, be given as 'Clag, Antwort, und ausgesprochene Urtheile' ('Plaint, Answer, and Declared Sentences'). Hain (*Rept. Biblio.*, Nos. 3726-30) enters the five fifteenth century editions under the name of Sebastian Brant as author, although his name appears in none of them. One of these appeared under a new title, 'Eyn new geuteutsch Rechtbuch gezogen aus geystlichen und weltlichen Rechten.' Panzer (*Annalen*, i. p. 33, No. 54), in describing this edition, says: "Little as this German law book, at least under the above title, has hitherto been known, its author has been quite as little known; and, as in the book itself no indication occurs which might aid us to discover him, I should have had to confess my ignorance on the subject; but I have been so fortunate as to discover him, and am consequently in a position to give a reliable account both of this book and of some later editions issued with an altered title. This 'New geuteutsch Rechtbuch' is nothing but the probably first edition of the 'Richterlich Clagspiegel' of Sebastian Brant, in his day so renowned a jurist and poet [best known by his satirical poem 'Das Narrenschiff,' or 'Ship of Fools']. Not till this year

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1516, when Brand prepared a revised and improved edition of this his work, did he entitle it the 'Clagspiegel,' under which name the book was frequently printed and became generally known. But no one in modern times, as far as I know, has known that the 'Rechtbuch' and the 'Clagspiegel' are one and the same work. But Brand published his work again after the first edition [meaning the anonymous 'New getreutscht Rechtbuch'] under the title 'Clag, Autwurt, und ausgesprochene Urtheyl,' &c. Unimportant as this discovery may be, it is still very agreeable to me to have made it."

So far Panzer, who was plainly exceedingly proud of his alleged discovery, and Hain blindly follows him. It is, indeed, strange that Panzer felt no misgiving as to the authorship. Why Brant, whose name would have conferred some authority on the book, should have printed at least five editions during some thirty years at the lowest estimate before divulging his authorship, does not appear obvious. Let us then, look at the editions to which he put his name, and see what they tell us. The title of the Strasburg edition of 1516 is 'Der Richterlich Clagspiegel..... Durch doctorem Sebastianum Brandt wider durchsichtiget unnd zum teyl gebessert.' There is a dedication, dated 1516, written in the rude verse of which he was so fond, in which he first alludes to his friend Tengler's similar work, 'Der Leyenspiegel' (which Brant re-edited), and then proceeds :-

Darneben ich zu disen stunden  
die wohgsickt wercklin befunden,  
Darin auch keyserlichen rechten,  
allforderung, klag, widerfahnen,  
So fein und wol ist dargethan,  
ein gantz parrt auf fechtens plon.

Das zeigt dies buch grünlich vor augen,  
das ich mit fleiss hab wöhlen schauuen,  
Und nach dem besten corrigerien,  
dann es destier hoss soferien.  
Und dizen mög dem Spiegel [i.e., Tengler's]  
Leyenspiegel klär.

den ich bestimmit hab hievor.  
Im auch gestalt und aufmuff geben  
ein yeder spirem mag darneben,  
Was dort gebrist das findt er hie  
ws [was] zum gerichts gang dient und wie  
Ein yeder sein klag mög begreden  
ot [oas] mag er his ganzt clarlich finden.  
Dizz hab ich grünlich lieben herren,  
euch zu gefallen, dienst und ehren  
Von neuem au-zugzen wollen lassen, &c.

I.e., "Besides this [the 'Leyenspiegel'] I at this hour have found this well-suited work, in which out of the imperial laws all demands, plaints, demurrers, are exhibited so well and skilfully. .... This book puts that before your eyes; which (book) I wished to look into diligently and to correct in the best way, that it may pay its court the better, and serve the *Mirror* [Tengler's 'Layman's Mirror'], which I mentioned before. .... What is missed there, he [the reader] finds here; what serves the course of justice, and how every one can substantiate his plaint, this he finds here quite clearly. This, dear sirs, I wished to issue anew," &c.

Here Brant says (and I know not how he could have expressed it more unmistakably) that he found this book, and was so pleased with its lucidity that he determined to reissue it, corrected to the best of his ability. He therefore declares himself editor, but certainly not author. Another set of verses, which is printed on the back of the title-page of the edition of 1536 (and doubtless in Brant's earlier editions also), confirms this conclusion :-

Der Richterlich Clagspiegel gnant  
Bin ich, vor nit als wol erkant.  
Deshalb ich lang zeyt bin verlegen.  
All Clag setz ich und richt zuwegen.

Mich hat gemustert Doctor Brandt  
Und den Clagspiegel recht genant.

I.e., "I am called the *Mirror* of judicial plaints; not so well known before, for I was laid aside for a long time. I set down and put into shape all plaints.... Me Doctor Brant has reviewed, and rightly called the *Mirror* of plaints." Here it is clearly stated that the book existed before, but had been long laid aside and forgotten (the last known edition under the original title dates

1500, and Brant's first 1516) till Brant brought it out again under a new title.

Panzer, though he compared the text of the anonymous editions with Brant's, and thus found the books to be identical, clearly omitted to read these words of Brant's own, which would have saved him from a grievous mistake. But this omission is a typical characteristic of the genuine bibliographer, who in countless instances balances wonderfully minute accuracy on some points by extraordinary want of ordinary precaution and common sense on others. Of this Hain furnishes another example with reference to this same unfortunate book. I have said that he follows Panzer in assigning the authorship to Brant. Yet among the editions he describes is one (No. \*3727) which he had himself seen, as the asterisk shows, and which from the character of its typography clearly belongs to a very early period of the art. It is without title-page, signatures, pagination, or catchwords, and is printed with types used at Mainz at an early date, and the lines are of irregular length at the right-hand side. This is a sign of very high antiquity (as is noted by Alex. Horn, Frankfort, 1815, on the fly-leaf of the British Museum copy); for the printers learned very early the art of spacing the words so as to make the ends of the lines fall one under the other just as the beginnings did. In fact, very few specimens of this irregularity remain in books printed after 1470; from which we are driven to infer that that is about the latest date possible for this book. Now if the book was published so early it could not be by Brant, who was born in 1458, and could scarcely have sufficient knowledge of law or standing in the profession to publish such a work till about 1490. Hence Hain, who certainly was not so ignorant of his subject as to imagine this ancient edition to date after 1490, is guilty of great negligence in adopting Panzer's assertion of Brant's authorship.

In fact, the real mischief of such uncontested mistakes consists in the fruit they bear. So, for instance, Mr. J. H. Hessels, in his recent work, 'Gutenberg: was he the Inventor of Printing?' (Quaritch, 1882) describes the above-mentioned edition, and observes (p. 113): "The above Mentz edition appears to me to be the *editio princeps*; but even if we give it this place of honour, the date of its printing cannot be far from 1490, as Sebast. Brandt was born at Strassburg in 1458." The argument falls to the ground, as the book is not Brant's at all; Mr. Hessels is the victim of Panzer's mistake, and as much of his argument as depends on the determination of the age of these types is wasted because the premises are false. I should have expected so experienced a connoisseur of early typography as Mr. Hessels to argue: Brant could not have written such a book before 1490; this was printed some twenty years before that; ergo, this book cannot have been written by Brant, whatever Panzer says. But Mr. Hessels observes humorously, "Every one seems to lose his head when dealing with Gutenberg"; and so I think they seem to do when dealing with the 'Clagspiegel.'

RUSSELL MARTINEAU.

#### THE PUBLISHING PRICE.

April 7, 1883.

MORAL wrong is shown in the alleged breach of an implied contract; "the publishing price is not merely a convenience, as Mr. Moy Thomas puts it, but an absolute necessity of the case, and implies the existence of the contract in question. In order to establish copyright in a printed book you have to prove publication by actual sale, and it is for this purpose that the price is fixed in advance of publication. This price, so fixed, represents the fall of an auctioneer's hammer, it being final for the item in question; the trade buy at that (published) price, the publisher declaring to stand or fall by that price, and it is the price at which "the book should be sold under all conditions," in

London or Caithness, and I claim for it the protection of a trade mark. The publisher then settles his terms with the trade, making a sufficient allowance to cover carriage to remote districts and the "payment for distribution."

The published price is, therefore, intended to be as uniform as the penny postage system; the London delivery is enormously profitable, and recoups the department for certain loss in the remote districts; this is considered in the contract, and applies equally to the Post Office and to the publishing system. The duty of protecting his trade mark, equally as his interest prompts him to protect his copyright, devolves on author and publisher alike; it is inherently necessary as a guarantee for the genuineness of his article and of his own good faith. Such are the true traditions of the trade, however they may be glossed over or shunted.

The doctrines of political economy may well be applied to any readjustment of matters called for by the Legislature, but are out of place at present.

A. H.

#### A RARE FRISIAN BOOK.

WILL you allow me to follow up my note as to our Frisian descent with a query as to what is obviously a very rare Frisian book, which I picked up many years ago, and of which I can find no account in Brunet, Grässer, or any other bibliographical authority I have consulted? It is a small octavo volume entitled "Landrecht van Averissel. Tho samen Gebracht unde Uthgelecht dor Melchior Winhoff. [Woodcut of arms of Aver-Issel.] Gedruckt tho Deventer, by Simon Steersberch, Anno 1559." It has been marked by some bookseller in whose possession it has been 1l. 5s. Let me add that in the preface to Richthofen's 'Alfrichtes Wörterbuch' (quarto, Göttingen, 1840), which contains a list of the Frisian works on which his interesting and valuable glossary is founded, there is no mention of Winhoff's 'Landrecht van Averissel.'

WILLIAM J. THOMS.

#### Literary Gossip.

THE annual meeting of the Wordsworth Society will, by permission of the Dean, be held in the Jerusalem Chamber of Westminster Abbey on Wednesday, May 2nd, at 4 o'clock. Mr. Matthew Arnold will preside, and papers will be read by Lord Coleridge, Mr. Aubrey de Vere, Mr. Stopford Brooke, &c. This society shows a considerable amount of activity, and has not only presented its members with interesting papers by Mr. R. H. Hutton and Mr. Shorthouse, but also with photographs of five likenesses of the poet. These are from portraits by Miss Gillies, Haydon, H. Inman, a bust by Fletcher, and the statue by Thrupp. None of the five at all realizes our conception of Wordsworth, who, we believe, was extremely like his late son Mr. W. Wordsworth, and much finer-looking than any of these portraits would indicate. Mr. H. Inman was an American, commissioned by the poet's friend, Prof. Reed of Philadelphia, to paint a portrait for him. Mrs. Wordsworth considered it the best which had been taken of her husband. Mrs. Reed has presented the Society with a photographic negative of it, and has likewise generously handed over a number of letters, MSS., &c., for the life on which Prof. Knight is now engaged, and to which the public is looking forward with much interest, as, in addition to other attractions, it is said that some hitherto unpublished journals of Dorothy Wordsworth will be incorporated in it.

THE five rooms of the Northern Gallery on the upper floor of the British Museum, lately occupied by the fishes and reptiles, have been handed over to the Keeper of the Printed Books. It is Mr. Bullen's intention to place here such periodicals as are less frequently required. The specimen cases will be filled with shelves; and the addition of galleries is also contemplated.

THE building (facing Montague Street) now in course of construction will be devoted to newspapers and prints. On the ground floor there will be a reading room where readers will be able to take down files of old newspapers from the shelves, and thus a great deal of time and trouble will be saved. The rooms on the first floor will be given up to the officers of the Print Department and to students; and on the second floor there will be a public exhibition of prints and drawings.

DR. GROSART has just issued a prospectus of the "Puck Library," which he proposes to issue simultaneously with the "Huth Library" and the new Spenser and Daniel. "A tricksy Puck rather than Justice has presided over the destiny of many books" is the motto taken for the series. We are promised books by Henry VIII., Henry Earl of Northampton, and Thomas Coryate; Lady Anne Bacon and Mary Countess of Pembroke; the singular alchemical and mystic productions of Thomas Vaughan, twin brother of the Silurist; books of jests and wit (wholly overlooked hitherto); and complete collections of Skelton, Hawes, and Constable. Under the title of "Literary Flotsam and Jetsam" there will be included an extraordinary assemblage of early and later unique tractates. Two volumes will be devoted to love and pastoral poetry selected from Barnfield, Breton, Greene, Wither, and others. Finally Dr. Grosart will render no common service if he carries out, as he proposes, an adequate edition of the complete prose of Milton, and a careful reproduction of Oldys's annotated Langbaine, together with Oldys's many scattered notes on men and books. The quaintly printed prospectus of the "Puck Library" (with Mr. Ebsworth's fanciful woodcuts) is itself a not unimportant contribution to bibliography. Dr. Grosart will require at least a decade of years for the completion of his different libraries, and we trust that he may meet with all success. In variety of interest the "Puck Library" promises to be quite equal to any of its predecessors.

MRS. ANNA ELIZA BRAY, in her will, leaves the sum of 3,000*l.* for the purpose of publishing her autobiography and certain of her works, under the editorship of her great-nephew John Arrow Kempe. An edition of a thousand copies is to be published. Messrs. Chapman & Hall have been entrusted with the bringing out of these works. Mrs. Bray has bequeathed to the British Museum the original drawings by Charles Alfred Stothard for the engravings published in the "Monumental Effigies of Great Britain."

MOUNTAINEERING in winter is becoming popular, and many people will be glad to hear that Mrs. Burnaby (the wife of Col. Fred. Burnaby) is about to publish an account of her remarkable ascents during the past winter of Mont Blanc, the Aiguille du Midi, Col du Chardonnet, &c., and her adven-

tures in connexion therewith. The work, illustrated from photographs taken by the author, will be issued very soon by Messrs. Sampson Low & Co., under the title of "The High Alps in Winter; or, Mountaineering in Search of Health."

MR. W. E. BAXTER, M.P., is engaged in writing an article for one of the reviews on the new Rules of Procedure and the state of public business.

MESSRS. G. ROUTLEDGE & SONS have arranged to bring out a series of standard works of the world's literature, edited by Prof. Henry Morley, entitled "Morley's Universal Library." Each book will contain 320 pages, crown octavo size, bound in cloth, and will sell for one shilling. The series will be in monthly issues. The first volumes will be "Sheridan's Plays," "Selections from Molière," "Goethe's Faust," and "The Chronicles of the Cid."

MR. DOUGLAS proposes to publish in his series of American writers two books by B. W. Howard, viz., "One Summer" and "Aunt Serena." The last named deals with the problem which Mr. James has handled in his "Daisy Miller." The author's new edition of the "Autocrat of the Breakfast Table," with all his notes and preface, will appear during the summer in two pocket volumes, and will be followed by some of the best examples of Theodore Winthrop.

THE first number of *Merry England*, the new illustrated magazine, appears next week, and will contain a paper on the Young England Movement by Mr. George Saintsbury. It will be accompanied by an etching of Lord Beaconsfield, who is shown in the act of addressing to the House of Commons his profession of journalistic faith, "And I, too, am a gentleman of the Press." Among the other contents of the number are "The Light of the West," by Col. Butler, C.B.; "Blackbird," by Mr. R. D. Blackmore; "The Rustics of George Eliot and Thomas Hardy," by C. Kegan Paul; and "Dulness," the first of a series of papers on "The Bogies of Provincial Life," by Mrs. Loftie.

A MEETING has been held in Manchester of the Lancashire and Cheshire Antiquarian Society, which, as we mentioned some two months ago, has been revived. Mr. G. C. Yates, the honorary secretary, stated that there were already about one hundred members, amongst whom were many local antiquaries. Prof. Boyd Dawkins has accepted the presidency.

MESSRS. HURST & BLACKETT will shortly publish a new novel by Mrs. Macquoid, called "Her Sailor Love." The scenes of the story on this occasion are laid amid English country life. The same publishers have in the press a new novel by Catharine Childer, entitled "A Maid called Barbara."

THE eighth volume of the "Camden Miscellany," which should have been in the hands of members of the Camden Society by this time, has been delayed for a few days in order that it may include an important letter from the Earl of Manchester, which Mr. Gardiner has met with in the Bodleian. The letter relates to Cromwell's behaviour after Marston Moor, and charges him with wishing to fill Manchester's army with Independents, in order that he might use it to fight the Scots if they should

attempt to patch up a peace and to impose Presbyterianism on the country.

THE first edition of Mr. S. R. Gardiner's two volumes of "The Fall of the Monarchy of Charles I." having been exhausted, Messrs. Longman propose to issue a reprint of the whole series of his histories in six-shilling volumes, so as to form a continuous history of England from the accession of James I. to the outbreak of the Civil War. The work will occupy ten monthly volumes, of which the first will appear on July 1st. As a considerable amount of fresh material relating to the early part of this period has appeared since the author entered upon his task, he is now engaged in a thorough revision of the earlier volumes, in order to bring them up to the present standard of knowledge.

MR. UNWIN will shortly publish in one volume a story of the "Sturm und Drang" period, under the title of "An Eighteenth Century Idyl." The author is Vernon Lee, well known by her studies of the literature of the last century.

MRS. HERBERT JONES, whose book on "Sandringham Past and Present" will be published next week, has been lucky enough to unearth the portrait of Pocahontas from which De Passe's engraving is taken.

M. JOSEPH REINACH, the well-known secretary of Gambetta, has in the press a history of the Gambetta Cabinet.

DR. McCOSH, the President of Princeton College, U.S., has proposed the establishment of a department of philosophy in connexion with the college. It has been resolved that this shall be done, with Dr. McCosh at the head, and four or five other professors in the new school.

MR. W. CONN writes:—

"Allow me to remark, in reply to your critique on my translation of 'Five Months in Egypt,' that when M. Gabriel Charmes authorized me to translate his work, it was with the understanding that I should submit to him the proofsheets, that he might have the opportunity of offering any suggestions thereon, if desirable; but when he subsequently found he could not avail himself of such an opportunity, in consequence of his sudden departure from Paris for winter's sojourn in Egypt, he wrote to me as follows: 'Comme il serait beaucoup trop long de m'y envoyer les épreuves de votre traduction, je m'en remets entièrement à vous, et je vous dispense de me faire parvenir.' Therefore if, under the circumstances, I felt bound to follow the original as closely as possible, and did so accordingly, it was not 'en esclave,' but rather 'sans peur et sans reproche.' And if you will excuse me one more point, much more than the first half of the book went to press, through a misunderstanding, without revision, and this, through an unlucky coincidence, included the beginning chapters—just those that most needed revision."

MR. B. H. THWAITE, C.E., of St. Neots, sends us two stanzas alternative to those numbered 17 and 18 in Byron's "Ode to Napoleon Buonaparte." "They were discovered," he says, "by my friend Mr. Scott amongst sundry other works which were given to him when in Rio Grande do Sul by an Englishman almost unknown to him. Amongst these works was a MS. copy of Lord Byron's satire 'English Bards and Scotch Reviewers.' This MS. has several pencil alterations in the text, and these alterations, I find, have been adopted in all the published editions of Lord Byron's works that I have

seen. A pencil. Strand. ferring included not the transcri

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seen. At the end of the MS. is written in pencil, 'T. Collins, printer, Harvey's Buildings, Strand.' The fourteen lines on Bowles and referring to Pope's deformity of person are also included in the satire. The writing is certainly not the autograph of Byron, but it is a neat transcription, possibly by his friend Mr. Dallas." The stanzas are numbered with Roman numerals, as follows:—

## XVII.

Yes! better to have stood the storm,  
A Monarch to the last!  
Although that heartless, fireless form  
Had crumbled in the blast;  
Than stoop to drag out life's last years  
By nights of terror, days of tears  
For all the splendour past;  
Then—after ages would have rend  
Thy awful death with more than dread.

## XVIII.

A Lion, in the conquering hour!  
In wild defeat, a hare!  
Thy mind hath vanished with thy power,  
For danger brought despair;—  
The dreams of Sceptres now depart,  
And leave thy desolated heart,  
The capitol of care!  
Dark Corsican! 'tis strange to trace  
Thy long deceit, and last disgrace!

Two works likely to be of value to the student of American political history are in hand—one a biography of Abraham Lincoln, by Mr. John Hay, once that President's private secretary, but since well known by his literary works; the other, a biography of the late Hon. A. H. Stephens, Vice-President of the Southern Confederacy, will be from the pen of Mr. Howard Carroll, of New York, who was a personal friend of the late Southern statesman.

The 'Life of Franklin' upon which Mr. Wentworth Higginson has been engaged will be withheld until he has had opportunity to examine the Stevens Collection of Franklin Papers, recently purchased for the Congress Library. Mr. Higginson will devote himself meanwhile to a small biography of Margaret Fuller Ossoli.

THE Barlow Lectures are to begin on Tuesday, May 1st, at 3 p.m., at University College, London. Prof. Farinelli's subject is the 'Paradiso.' Prof. Morley is to give two extra courses of lectures, ten on Carlyle and twenty on Shakespeare's views of life as illustrated by his plays. Prof. Postgate is to lecture on the principles of scientific grammar, with especial reference to Greek and Latin, and also to the chief modern languages.

THE death is announced of the most eminent of Roman Catholic journalists, M. Louis Veuillot, the redoubtable editor of the *Univers*. From Würzburg comes the news of the decease of Prof. Gerstner, a noted political economist.

An inscription found in Tunis the other day by a young Frenchman at the village of Sid Amor Djedidi, south-east of Kef, would seem to determine the site of Zama. Unluckily this situation seems incompatible with the Peutinger Table. Perhaps there was more than one Zama.

THE Welsh National Eisteddfod is to take place at Cardiff in August next.

We are informed that Mr. T. H. Ward is not, as we supposed, a candidate for the Clark Lectureship at Trinity College, Cambridge.

We intend to publish before long some articles by Prof. Delitzsch, of Leipzig, on the importance of Assyriology to Hebrew lexicography.

## SCIENCE

*Elementary Meteorology.* By Robert H. Scott, F.R.S. (Kegan Paul, Trench & Co.)—Within the past few years "the science of the atmosphere," as Mr. Scott defines meteorology to be, has claimed a considerable amount of attention, and the number of the observers of its varied phenomena—a large proportion of them being well trained—has been greatly increased. In the first place, it is essential to a knowledge of the laws in obedience to which any atmospheric changes occur that the conditions under which the vast volume of gas and vapour surrounding this planet changes its physical state should be studied with care. The influences of temperature; the absorption and the radiation of heat; the alterations in the height, and consequently of the pressure, of the aerial column; the hydrometric phenomena, including the precipitation of moisture; and the formation of liquid or frozen water, are each and all subjects demanding long-continued attention, assisted by instruments of the utmost delicacy, with the correct use of which the observer has especially made himself familiar. The electrical phenomena of the air demand a knowledge of physical science beyond that which is usually possessed, and skill in the manipulation of instruments which are of the most refined delicacy. The same may be said of the optical phenomena, although the luminous changes produced by variations in the quantity and condition of the moisture in the air clearly indicate the variations of which we desire to obtain a prevision. In the 'Elementary Meteorology' now before us considerable care has been taken to convey to the student some knowledge of each of the subjects named. In general, the information given is of the kind essential to the learner, and in all probability it is judiciously confined, as the author desires it should be, to the requirements of "a simple text-book." An examination of this volume brings out very strongly the necessity of advancing meteorology from a system of observation to a science. Mr. Scott himself says, "Almost every one imagines himself a born meteorologist, and from the earliest times men have been watching the weather and its changes, and recording their experience thereof; in fact, the book of Job, believed to be one of the earliest of the Biblical canon, contains some sound meteorological knowledge, as true now as it was some 3,000 years ago." So much for the advances made by meteorology as a science of the atmosphere. "We must admit," writes our author, "that even yet it has hardly made good its title to a place among the exact sciences." The fact is that meteorological observations have increased so rapidly, and have been spread over so wide an area, that the accumulation of figures in the shape of hourly and daily returns has become fearfully overwhelming. A mental Hercules is required to systematize these gatherings and by almost superhuman effort to construct the required deductions which shall form the corner-stones of the meteorological temple of the future.

## MR. A. HOSIE'S JOURNEY THROUGH KWEI-CHOW AND YUNNAN.

THIS long and interesting report, which has recently been presented to both Houses of Parliament, deserves more than a passing notice. Mr. Hosie, who is at present stationed at Ch'ungking on the river Yang-tse-kiang, commenced his journey from that town on the 19th of April last year; travelled southwards to Kwei-yang-fu, the capital of Kwei-chow; thence he appears to have pursued the same route as that followed by the late Mr. Margary to Yunnan-fu, the next provincial centre; and from that town he returned northwards, via Tung-ch'u'an-fu and Chao-tung-fu, to Hsü-chou-fu on the Yang-tse. The first part of the journey lies over new ground, and

Mr. Hosie's general remarks on the character of that part of the province will be read with interest. He remarks that he had always looked upon the province of Kwei-chow as little better than an unproductive waste—an idea which he found to be so far correct; but he adds that all that Kwei-chow requires to make it one of the richest provinces of the empire is a population, and one with more energy than that possessed by the present squatters on its soil. Its mineral wealth is great; coal and iron abound, copper may be had not far from Kan-shui, and there are some rich quicksilver mines; but the best are at present flooded, and the Chinese are unable to get rid of the water. Englishmen will hear with pleasure that in a remote province like this the Governor, whom Mr. Hosie describes as the most polished and courteous Chinese official that he had ever met, was enlightened enough to express his gratification at the friendly relations subsisting between England and China. The streets of Kwei-yang-fu, though broader, reminded Mr. Hosie of Canton. There are frequent remarks scattered throughout the narrative on the enormous quantity of poppy grown in various parts of the province of Kwei-chow—a fact which, when taken in conjunction with the similar remarks of Mr. Colborne Baber and other recent travellers in neighbouring regions, cannot but afford food for reflection. If China continues to grow opium more and more extensively, as she is undoubtedly doing, the time must soon come when there will cease to be a demand for the Indian drug. We wish the facts were more kept in view by the Anti-Opium Society, whose thunders are usually launched against India, as if she were the only culprit. Probably, however, the reason is that China once learns to grow all her own opium, foreign expostulation will become simply useless, and the Anti-Opium Society will expire of pure inanition. At the same time we must not be supposed to regard this increased local opium consumption with any satisfaction. Like drinking intoxicating liquors, it is wasteful, if nothing worse. Mr. Hosie tells an incident à propos of this which deserves notice. At a small village near Yang-lin the bearers halted for a rest, and so voracious were they that the roadside stall was very soon cleared out of its cakes, and recourse was had to wine. One of the bearers, who was sitting apart, said to another who was eating, "How is it that you are all eating and drinking, and I haven't a cash to follow your example?" The other put his thumb to his mouth and pronounced the single word "opium," at which the smoker smiled and relapsed into silence. In justice to the opium-smoker, however, it must be said that he had his revenge, for on the party being overtaken by a smart rainstorm, he suddenly produced, to the astonishment of every one, an excellent rain-proof overcoat, in which he proceeded to invest himself, with an expression of triumph over his companions that was a treat to witness. Mr. Hosie remarks of the cases that came under his personal observation that the moderate drinker can gratify his taste at a much less cost than the opium-smoker; the latter is always less cleanly and neat in his person, and on reaching a halting-place is down with his pipe, while the other is always ready to perform any little service that may be required.

The boundary between Kwei-chow and Yunnan is marked by four stone lions, two facing the former province, covered with scales instead of hair, as denoting the rainy nature of the province, and two facing the other, covered with imitation dust as well as scales, representing the windy as well as the rainy character of the latter country. Mr. Hosie learned from an official staying at the same inn, who had just arrived from Lin-an-fu, in the south of Yunnan, that two Englishmen in foreign clothes had passed through that prefecture a month before—a reference doubtless to Mr. Colquhoun and Mr.

Wahab, who travelled from Canton to Rangoon. This official added that foreign and Canton goods are carried in considerable quantities from the Tonquin Gulf up the Sungkoi river as far as Manhao in Yünnan. Yünnan-fu, the provincial capital, has extensive suburbs, and the streets both inside and outside the walls were crowded, while quantities of foreign cottons were to be seen exposed for sale, most of which are said to come from Canton by way of Kwangi. The celebrated Fu-erh tea, about which Baron von Richthofen and Mr. Colquhoun tell us, may be bought in Yünnan-fu at from 10d. to 1s. 5d. per pound.

The road from Yünnan-fu northwards to Hsü-chou-fu on the Yang-tse had been traversed in the reverse direction by the Grosvenor Mission and one or two other travellers, and though this part of Mr. Hosie's journey was not devoid of excitement, chiefly owing to the occasionally breakneck character of the road, we need not dwell on what is nevertheless well worthy of detailed perusal. The entire expedition came to an end on the 25th of June.

## SOCIETIES.

**ROYAL.**—April 5.—The President in the chair.—The following papers were read: ‘On a Hitherto Unobserved Resemblance between Carbonic Acid and Bisulphide of Carbon,’ by Dr. Tyndall,—‘On Electrical Motions in a Spherical Conductor,’ by Prof. H. Lamb,—and ‘Observations on the Colouring Matter of the so-called “Bile of Invertebrates,” on those of the Bile of Vertebrates, and on some unusual Urine Pigments,’ by Dr. C. A. McMunn.

**GEOGRAPHICAL.**—April 9.—Right Hon. Lord Aberdare, President, in the chair.—The following gentlemen were elected Fellows: Marquis of Lansdowne, Hon. D. A. Smith, Major J. Wilson, Rev. A. Currie, Messrs. C. C. Downes, E. Fox, L. F. Gowans, H. Harper, E. A. Hughes, E. Jukes, A. Moser, A. Riley, O. R. Strickland, A. B. Thompson, and W. B. Wilkinson.—The paper read was ‘On the Discovery of the Courses of the River Amarú-Mayu by Peruvian Explorers, and of the River Beni by Dr. Heath,’ by Mr. C. R. Markham.

**SOCIETY OF ANTIQUARIES.**—*April 5.*—The Earl of Carnarvon, President, in the chair.—The report of the auditors for the year 1882 was read.—Mr. W. Adlam exhibited and presented a drawing, by Frank of Clifton, of the manor house of Little Sodbury, Gloucestershire, a picturesque building erected about the time of Henry VII. It was here William Tyndale resided and executed the translation of the New Testament into English, he being then employed as tutor to the children of the owner of the manor house—Sir John Walsh. A portion of the building is now a farmhouse.—Mr. J. E. Hodgkin exhibited and presented a drawing by Stukeley of a design for the Society's coat of arms. It bore the date 28th of March, 1754, and the Secretary showed from the minutes of the Society that it had evidently been prepared to submit to a committee appointed by the Society on the 14th of March in that year to "devise proper arms, crest, motto, and supporters for the use of the Society."—Mr. E. Peacock exhibited a deed of conveyance of land at North Muskham, Notts, from Sir Thomas Barton, Knt., to Robert Pierrepont, Earl of Kingston, dated 12th of July, 1630. Appended was the autograph signature of that unfortunate nobleman, which Mr. Peacock believed to be unique. Mr. Peacock accompanied the exhibition with an interesting account of the Pierrepont family and of the death of the Earl of Kingston.—Mr. J. G. Waller communicated a paper in which he endeavoured to identify the subjects of the paintings on the vault of the apse to the north aisle of St. Mary's, Guildford. These paintings were discovered as far back as 1825, and have more than once taxed the ingenuity of archaeologists. The particular chapel in which they are found seems to have been dedicated to St. John the Evangelist, and it was in events and legends connected with St. John that Mr. Waller endeavoured to find the explanation of the paintings in question.

**BRITISH ARCHAEOLOGICAL ASSOCIATION.**—*April 4.*—Mr. T. Morgan in the chair.—Dr. Brunet, of Barcelona, sent a communication with respect to the discovery of a cemetery at Cabrera, near that city, and exhibited a large series of coloured drawings of the objects found.—Dr. Birch called attention to the fact that among the objects of charming Etruscan and Greek form were some iron knives of late Celtic date, the whole dating probably from about two centuries B.C.—Mr. J. T. Hand exhibited a cast from

a fifteenth century seal recently found near Mansfield, and Mr. J. Alston exhibited two celts found at Coldbeck, Cumberland, near the site of the ancient dwellings, in 1780.—Mr. W. de Gray Birch, in describing these objects, referred to the early period when they were found.—Mr. C. R. B. King described the so-called baldacchino until recently in Totnes Church, Devon. It was formed by a bold arch supported by Corinthian pillars, attached to the east wall of the chancel, where a modern stained-glass window has been placed during the recent restoration. It was formed of lath and plaster.—Mr. L. Brock exhibited a brass perforated bowl used, when filled with charcoal, to warm the hands of the priest when celebrating mass. It was found in London Wall at a great depth.—Major di Cesnola described another fine instalment of the articles found by him at Cyprus. These were articles in alabaster, cups, bowls, perfume bottles, and the like, many illustrating the amount of Egyptian influence which had been traced in various districts of the island.—The Rev. S. M. Mayhew exhibited various examples of ancient art, among which some very fine specimens of German glass thickly inlaid with gold were especially admired.—Dr. Woodhouse exhibited some curious talies of sixteenth century date in excellent preservation.—A paper was then read by the Rev. J. P. Hastings, 'On the Hermitages of Redstone, near Bewdley.' These are excavated in the side of a cliff of red sandstone and have a very peculiar appearance. The position is close to a ferry across the Severn, which was once the line of the main road to Wales.—The proceedings were brought to a close by a paper on a recently discovered scold's bridle, by Dr. Stevens. It was found by Dr. Stevens in Reading prison, and has been placed by the authorities at his instance in the museum of that town.

**ARCHÆOLOGICAL INSTITUTE.**—April 5.—Lieut-General Sir H. Lefroy in the chair.—Mr. W. M. F. Petrie read a paper ‘On New Examples of Egyptian Weights and Measures.’ Many examples of a standard of 200 grains have lately been obtained in Egypt and Syria; this was probably the origin of the *Aegyptian* standard. The glass scarabs are found to be all weights on the Assyro-Persian standard of 128 grains, along with many other Egyptian weights. The whole of the Egyptian glass stamps of pre-Arab times in the British Museum have been weighed, but only those of the Byzantine period appear to be weights; they agree exactly with the contemporary standard of 68 grains. Nine Egyptian capacity measures lately found have been examined, and give an accurate determination of the standard of 29 cubic inches, otherwise known from vases as the *heni*. Examples of the various weights and measures were exhibited by Mr. Petrie, and a set of four measures exhibited by Mr. Hilton Price.—Mr. E. Peacock sent some notes on a pre-Reformation candle in the form of a clustered column, which had been handed down in his family from pre-Reformation days. It has never been lighted, and Mr. Peacock believed that it had probably been blessed and reserved for use at extreme unction or holy communion when taken as *vaticum*. It was compared with representations of other candles of the same character.—Precentor Veubables read a paper on the discovery of further remains of the portico of the Basilica, or, speaking more strictly, the large Roman public building, in the Bail at Lincoln, and exhibited plans and a section. Allusion was made to the public spirit of the occupiers of the ground where these important remains have been unearthed, as giving welcome evidence of the growth of archeological interest in all classes of society.—Baron de Cosson exhibited a fine example of a long brass pistol inscribed *IOHANNES. GRÆMVS. COMES. MONTIS. ROSARVM.* and dated 1615. From the notes which Baron de Cosson sent it appears that this delicately chased and well-balanced weapon belonged to the fourth Earl of Montrose, the father of the celebrated marquess, who was President of the Council of Scotland and died in 1626. A peculiarity of the pistol is that the lock is on the left side. It was altered in the last century from a wheel to a flint lock.—Mr. Franks exhibited portions of a leather strap with Ss—twenty-nine in number—attached to them, probably parts of a collar of SS, and pieces of a leather girdle with other letters, in bronze.—Mr. P. Harrison exhibited casts of some hitherto unnoticed letters, apparently of Romano-British date, at Stonehenge.

LINNEAN.—April 5.—Sir J. Kirk, V.P., in the chair.—Messrs. R. M. Barrington, G. E. Comerford-Casey, F. V. Dickins, and E. C. Phillips were elected Fellows.—Mr. E. M. Holmes exhibited a specimen of birch-tree sap which had been found to exude from a cut branch, 1 in. in diameter, at the rate of 4 oz. per hour during the night, and 7 oz. to 8 oz. per hour during the day, before the leaf buds had expanded, showing that the rapid rise of the sap was in this case not dependent on transpiration, but probably on endosmosis accelerated by the expansion of the wood caused by solar heat. The sun had been

collected and analyzed by Dr. Attfield, and its contents recorded in the *Pharmaceutical Journal*.—There was exhibited for Mr. R. M. Middleton a well-marked example of wood showing the extensive ravages of the isopod *Limnoria lignorum*. The wood was from the pier piles of West Hartlepool, where the said crustacean's depredations are very destructive.—The Secretary read a paper 'On the India-rubber Tree of the Gold Coast,' by Mr. A. Moloney. In this the author stated that the *Las-dolphia owarensis* grows extensively in the countries of Akim, Aquapim, and Croboe, and he strongly recommended the natives and traders of Lagos to encourage rubber as an article of trade, instead of solely depending as at present on palm oil. He described the habit of the plant and the method employed in extracting the rubber therefrom.—Mr. F. W. Phillips in a communication described a new species of fresh-water infusorian allied to the genus *Gerda*. It was proposed provisionally to name the new form *G. cardata*. It was obtained at Hertford, and in company with the rotifer *Excistes pilula*. A paper was read 'On *Hemicarex*, Benth., and its Allies,' by Mr. C. B. Clarke. In this he gave a revision of the genera and species of *Kobresia*, *Hemi-carex*, *Schoenoxiphium*, and *Uncinia*.

ZOOLOGICAL.—April 3.—Mr. St. George Mivart, V.P., in the chair.—The Secretary read some extracts from a letter he had received from Mr. J. Sarbo in reference to the gayal, in which the writer observed that *Bos gaurus* (the gaur), and not *Bos frontalis* (the gayal), is the wild ox of Assam; and that the *B. frontalis* is not known in a wild state, but only as a semi-domesticated animal, owned by various wild tribes from Assam to Aracan.—Mr. Slater called the attention of the meeting to the skin of a brown crow from Australia, which he was inclined to regard as a variety in plumage of *Corvus australis*.—Papers were read: by Mr. A. G. Butler, on a collection of Indian Lepidoptera made by Lieut.-Col. C. Swinhoe, chiefly at Kurrachee, Solun, and Mhow; thirty-two new species were described, and numerous field notes by Col. Swinhoe were incorporated in the paper,—and by Col. J. A. Grant, on the zebra met with by the Speke and Grant expedition in the interior of Central Africa in 1860-63, which certainly belonged either to the true zebra (*Equis zebra*) or to its closely allied northern form, the recently described *Equis grevyi*.

**CHEMICAL.**—*April 5.—Dr. W. H. Ferkin, President, in the chair.*—It was announced that a ballot for the election of Fellows would take place at the next meeting of the Society (April 19th).—The following papers were read: ‘On the Estimation of Hydrogen Sulphide and Carbonic Anhydride in Coal Gas,’ by Mr. L. T. Wright. The coal gas, dried and freed from ammonia, is passed through two weighed U tubes, the first containing precipitated cupric phosphate dried at 100° and calcium chloride, the second soda lime slightly moist and calcium chloride. Three cubic feet of clean coal gas are first passed through the U tubes to “saturate” the reagents. The increase of weight of the first U tube after the passage of the crude coal gas then gives the hydrogen sulphide, and the increase in weight of the second the carbonic anhydride.—‘Some Compounds of Antimony and Bismuth containing Two Halogens,’ by Mr. R. W. Atkinson. On the theory of a molecular combination, when antimonious chloride is mixed with potassium bromide and antimonous bromide with potassium chloride two distinct compounds should be produced. The author finds that but one is formed, the two compounds being identical in composition as well as in colour, crystalline form, and other physical characters. This body has the formula  $Sb_2O_6Br_6K_6 \cdot 3H_2O$ . An attempt to form the corresponding bismuth compound was not successful.—‘Contribution to the Chemistry of the Cerite Metals,’ by Mr. B. Brauner. The author has determined the atomic weight of didymium with the greatest care, and fixes it at 145.4. The higher numbers previously obtained were due to the presence of a metal having a higher atomic weight; this metal is proved by the author to be samarium, the atomic weight of which he calculates to be 150. The author also proves that the principal gadolinite earths—yttria, terbia, erbia, &c.—are present in cerite, but not in large quantities.

**INSTITUTION OF CIVIL ENGINEERS.**—*April 5.*—The fourth of the series of six lectures on the applications of electricity, ‘Some Points in Electric Lighting,’ was delivered by Dr. J. Hopkinson.

*April 10.—Mr. Brunlees, President, in the chair.—The paper read was ‘On the Introduction of Irrigation into New Countries, as illustrated in North-Eastern Colorado,’ by Mr. P. O’Meara.*

**ARISTOTELIAN.** — April 2. — Mr. S. H. Hodgson, President, in the chair. — The discussion of the portion of Kant's 'Critic of Pure Reason' allotted for the evening was opened by Mr. E. R. Bay.

**SHORTHAND.**—April 4.—Mr. C. Walford in the chair.—The following new Members were elected: Messrs. J. M. Sloane, R. Kirkpatrick, C. A. Pitman, J. Neville, J. Hecksher, W. Senior, and M. Gustave Grignan (Paris).—Mr. A. H. Browne read a paper 'On the Adaptation, by Mr. J. M. Sloane, of the French System of Duployé to the English Language,' and commended the clearness of the text-books which Mr. Sloane has prepared for his pupils.—Mr. E. Pocknell read a paper 'On the Origin of Modern English Shorthand Signs.' He traced the signs through the various systems from John Willis (1602) to Moat (1833), and concluded that the older systems absorbed nearly all the available shorthand material, leaving only to modern inventors the discovery of more simple modes of manipulation.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. Asiatic, 4.—Two Questions of Japanese Archaeology,' Mr. B. H. Chamberlain, T. J. —Kant's 'Critique of Pure Reason,' Mr. E. B. Bick.
- Tue. Society of Arts, 8.—'Decorative Treatment of Metal in Architecture,' Lecture III., Mr. G. H. Birch (Cantor Lecture).
- Victoria Institute, 8.—'Recent Babylonian Discoveries,' Dr. T. G. Pinches.
- Surveyor Institution, 8.
- Royal Institution, 3.—'Physiological Discovery,' Prof. J. G. McKendrick.
- Statistical, 7.—Recent Decline in the English Death Rate, and the Duration of Life,' Mr. N. A. Hunphreys.
- Zoological, 8.—Arrangement of the Orders and Families of Mammals; Prof. Flower; 'Monograph of *Lymnaea* and *Aesopus*. Two Genera of Diurnal Lepidoptera belonging to the subfamily Pyralinae, with Descriptions and Figures of New and Rare Species,' Mr. F. Moore; 'Contributions to an Intended Monograph of the Homopterous Family Cicadidae,' Part I. Mr. W. L. Distant.
- Civil Engineers, 8.—Discussion on Mr. P. O'Meara's Paper, 'The Introduction of Irrigation into New Countries, as illustrated in North-Eastern Corseidia.'
- Meteorological, 7.—'Cirrus and Cirro-Cumulus,' Hon. F. A. R. Russell; 'Water-potentials: their Occurrence and Formation,' Mr. G. Attwood; 'Record of Bright Sunshine,' Mr. W. W. Rundell; 'Notes on the Clouds of the Amazonas, also on Results from a Helio's Barometer,' Mr. E. T. Dawson.
- Society of Arts, 8.—'The Government Patent Bill,' Mr. H. T. Wood.
- British Archaeological Association, 8.—Suez, near Downpatrick, Co. Down; St. Patrick's Day, D. D. Litton; 'Visit of the Country Associates to London,' Mr. T. Morgan.
- Royal Institution, 3.—'Art of Phedias,' Dr. Waldegrave.
- Royal, 4.
- Nomismatic, 7.
- Lyell's 'Sense of Colour in the Lower Animals,' Sir J. Lubbock; 'Diatoms of the Arctic Regions,' Prof. P. T. Cleve; 'The Epidemic or Mayflies,' Rev. A. H. Eaton; 'Arenaria silvicola,' Mr. J. Britton.
- Civil Engineers, 8.—'Electricity applied to Explosive Purposes,' Prof. J. G. McKendrick.
- Chemical, 8.—Election of Fellows; 'Note on an Apparatus for the Fractional Distillation under Reduced Pressure,' Mr. L. T. Thorne.
- Historical, 8.—Striking Episodes in Chinese History,' Sir R. Temple Bart.
- Antiquaries, 8.—'Account of Farborough Church,' Mr. J. F. Baines.
- United Service Institution, 3.—'The Russo-Turkish Frontier in Asia Minor,' Major E. Clayton.
- Society of General & Civil Engineers, 8.—'Law affecting the Decay and Death of Languages, as Illustrated by Old Cornish,' Rev. W. S. Lach-Szyman.
- Royal Institution, 9.—'The Island of Socotra and its Recent Revelations,' Dr. C. W. Siemens.
- Royal Institution, 3.—'Geographical Evolution,' Dr. A. Geikie.

## Science Gossipy.

A SYSTEMATIC work on hospital construction and management, containing upwards of fifty lithographic plates and numerous woodcuts illustrating the most important pavilion hospitals of various countries, has been written by Dr. F. J. Mouat, Local Government Inspector, and Mr. H. Saxon Snell, architect of several metropolitan infirmaries. The first part of the work will shortly be published by Messrs. J. & A. Churchill.

MR. FRANCIS FRANCIS is republishing his papers on the practical management of fisheries in the form of a handbook, with additions and several illustrations; also a second edition of his lesser work on angling.

THE Council of the Society of Arts have appointed a committee to consider the question of the best means of preventing collisions at sea in fog.

A LEIPZIG firm will shortly publish a German translation of Mr. Grant Allen's 'Vignettes from Nature' and 'Colin Clout's Calendar,' in one volume.

The Royal Dublin Society at a recent meeting resolved to accept a new charter, and to surrender such parts of the now existing charters as are inconsistent with it. Under the new charter the Council of the Society will comprise an agricultural section, a section for science and its industrial applications, and a section for the general purposes of the institution. Fellowships and professorships are also to be conferred by the Society under its new charter.

MR. PETER COOPER, the founder of the Cooper Institute, died on Wednesday, the 4th inst., at

the advanced age of ninety-two years. Originally a coach-builder, Mr. Cooper became a manufacturer of glue and glass, from which he realized a large fortune. He built extensive iron-works near Baltimore, and built the first locomotive constructed in America. He was also the first to use anthracite coal in the puddling of iron, and to roll wrought-iron beams for fire-proof buildings. On the Cooper Institute he spent £130,000, and endowed it with £30,000, thus securing for the working classes of America a comprehensive course of instruction free of any charge. Up to his death Mr. Cooper devoted all his energies to the development of this institution.

THE Emperor of China has received the permission of the Government of India to send a certain number of youths to India, with a view to their studying European medicine and surgery at the medical colleges.

## FINE ARTS

SOCIETY OF BRITISH ARTISTS.—SIXTIETH ANNUAL EXHIBITION NOW OPEN FROM Nine to Six Daily, at the Suffolk Street Galleries, Pall Mall East.—Admission, 1s.

THOMAS ROBERTS, Secretary.

DUDLEY GALLERY ART SOCIETY, Egyptian Hall, Piccadilly.—NINETEENTH ANNUAL EXHIBITION (first under the new management) of WATER-COLOUR DRAWINGS. Open from Ten to Six.—Admission, 1s.; Catalogue, 6d. R. F. McNALLY, Secretary.

THE NINETEENTH ANNUAL EXHIBITION OF OIL PAINTINGS BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN AT THOMAS MCNAUL'S GALLERIES, 7, Haymarket.—Admission, 1s., including Catalogue.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'JOSES BEFORE PHARAOH,' each 33 by 22 feet, with 'The Host,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Sacrifice of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERIES, 35, New Bond Street. Daily, Ten to Six.—1s.

## THE EXHIBITION AT DERBY.

A FORTNIGHT ago (p. 416) we mentioned the exhibition of works by the able pupil of Hudson who is commonly known as "Wright of Derby," not only to distinguish him from "Wright of Man," but because he was the son of "Equity Wright" Town Clerk of Derby. At Derby the painter was born September 3rd, 1734, there he worked nearly the whole of his life, and there he died August 29th, 1797. Having examined the collection, we can speak with pleasure of its highly interesting character. It may be divided into (1) pictures in oil, comprising portraits, landscapes, conflagration pieces, such as views of volcanic eruptions, beacons, and burning houses, character pieces, and candlelight pieces; (2) water-colour, ink, and chalk drawings; (3) prints after Wright's pictures, thirty-six in all, in a nearly complete collection; and (4) personal relics.

The relics are numerous and, being chiefly owned by the painter's family, are unquestionably genuine. Among them is Wright's account book, a series of manuscript notes of the titles, prices, and owners of his pictures; memoranda of money placed at interest; notes of sums obtained for repairing pictures; domestic expenses, &c. The whole are minute and curious. For instance, we learn from this volume that Wright's price for the well-known picture 'The Orrery' (No. 48), which was mezzotinted by W. Pether, and exhibited with the Society of Artists in 1766, was 210*l.* Earl Ferrers bought it. 'Boys with a Bladder' and its companion were sold to the Earl of Exeter for 10*l.* 'The Air Pump' (engraved by Val. Green) was sold for 200*l.* to Dr. Bates, of Aylesbury (National Gallery, 72*l.*); 'The Gladiator' to the same for 40*l.* 'The Drawing Academy' was purchased by Lord Melbourne for 10*l.* It was mezzotinted by W. Pether. 'The Blacksmith's Shop' was also bought by Lord Melbourne for 150*l.* The 'Girandola' (49), now belonging to the Corporation of Liverpool, was sold for 200*l.* 'The Iron Forge,' engraved by Earlam (see No. 180), was purchased by Lord Palmerston for 210*l.* Probably some of these are half or partial payments, or they may perhaps refer to smaller versions of well-known pictures. It is not conceivable that for 'The

Gladiator,' No. 12 before us, Wright got only 40*l.* Wright's seal, shoe-buckles, palette, and mahl-stick are likewise here, and so is a volume of sketches made in the Sistine Chapel, showing what a diligent artist did in those days. Wright is supposed to have injured his health by over-application while travelling in Italy, and to have suffered especially from a cold caught while drawing in the Sistine Chapel in May, 1774. He was in Italy two years. The facts of the artist's life have been carefully recorded in 'A Biographical Notice of "Wright of Derby,"' by Mr. W. Bemrose (Derby, Bemrose), who has been liberal contributor to the exhibition in question and has zealously promoted it. Wright and J. H. Mortimer, both of whom were unlucky A.R.A.s, were close friends; and there is considerable likeness between their designs when dealing with similar subjects.

The water-colour drawings are in the pale, tentativeness, not to say timid and somewhat conventional manner of Wright's day. They consist of sketches in Indian ink and other materials for the pictures before us, and studies from life and architecture. The best of the coloured examples is *An Old Roman Wall* (138), where the ancient flat bricks are delineated with exceptional skill and considerable feeling for sunlight. The oil paintings form the staple of the collection. Most of these were wrought in a somewhat dry, solid, old English manner, which attests the thoroughness of the studies pursued in Hudson's school. They are well drawn, in a generalizing manner, ably modelled, with some lack of firmness and variety of impasto, and they are a little academic. They are usually painted so thinly that the threads of the somewhat rough and slightly primed canvases show through the artist's work. Notwithstanding their dryness and primitive academic look, on close examination they gain wonderfully as studies of character and faithful versions of various and difficult kinds of illumination. Wright's speciality was, as every one knows, the representation of reflected and artificial light. We may, however, notice, in the first instance, some examples of his remarkable ability in portraiture. In this line his work shows at first the influence of Hudson, his teacher, whom he greatly surpassed; afterwards Reynolds, and subsequently Romney, evidently influenced him, without, however, injuring his original powers. Of the portraits, one of the best represents *John Harrison, M.D., of Derby* (91). Of this there is a capital mezzotint by J. R. Smith. The picture is faithful, solid, simple, and free from *chic* and demonstrativeness. It is an admirable study of character in a fine, intelligent face. There is great subtlety about the genial smile and humorous sparkle in the eyes, while there is a touch of kindly cynicism in the turned upper lip and lifted nostril. No. 15, *Mrs. Crompton*, shows an elderly lady in a white satin mantle, with the face only "blocked in," but yet instinct with an intelligent, gracious look, which is very like life and singularly pleasing, because it represents an English country lady at her best. The likeness of the mother in *Lady Wilmot and Child* (29) has all the charms of a handsome English face, and very great pathos in the maternal happiness which is displayed with rare felicity in the features. The gentlewoman's suavity and intelligent animation of *Mr. Cheetah* (39) would ensure the picture a welcome anywhere. The face is a piece of first-rate painting. As a drapery painter Wright deserved high praise; some of his satins here could not be better: see the much scrubbed conversation piece, *Mr. Bradshaw's Children* (35), which was engraved by Val. Green. See likewise the costume of Mr. Cheetah, a green coat lined with whitesatin of very luminous quality, and trimmed with fur. The portrait of *Hannah Wright* (born Brookes) (51), the artist's mother, painted when he was nineteen and just fresh from Hudson's

teaching, gains on us because it represents with extreme good fortune and exemplary care the face of a woman who seems to be happy in her son's success. It is impossible to resist the kindly impression of this touch of life. The white *fichu* is beautifully painted. Wright's characteristic expression was a subdued and somewhat prim, but not rigid, smile on the lips and in the eyes, that adds a charm to a dozen portraits here. They contrast with the stiff motives and dull expressions of Hudson's works, and surpass the conscientious commonplace of D. Martin, Allan Ramsay's capable pupil and Wright's contemporary.

Near the portrait above named hangs the *Edwin* (58), with a Romney-like motive, which, like the design of *Maria* (64), the less known companion picture to 'Edwin,' seems to have been borrowed from an antique gem. In 'Edwin' the figure is worthy of the best hands, so elegant and finely drawn is it. The flesh, though marred by hot, thin shadows, and excess of smoothness, is finely modelled, and very sound. The design of 'Maria' shows Sterne's unhappy damsel seated, dressed in white, with the dog at her feet, the pipe in her lap, and resting her head on one hand, while one elbow is supported by her knee. It is a most highly finished example, painted with great solidity and care; the hair, being incomplete, has a green tinge; the carnations are smooth and pale; the expression is genuine and pathetic. The capital portrait of *Jedediah Strutt* (62) was engraved by Mayer, and exhibited at Manchester in 1857, and in the National Portrait Exhibition of 1868. Another interesting portrait (72) was shown on the same occasion; it represents *Thomas Day*, the author of 'Sandford and Merton.' Mayer engraved the picture, which shows the man in an affected attitude, and wearing a Van Dyck dress, which does not suit his swollen, commonplace features and self-conscious air. No. 69 is *Erasmus Darwin*, author of 'The Botanic Garden.' J. R. Smith engraved it. No. 73 is *Sir R. Arkwright*, whose three children appear in the first-rate conversation piece No. 74. Two of them are ruddy, honest, thoroughly English boys, with the most candid of eyes and an animated air. The girl is hardly less engaging. The *Rev. Stead Hope* (86) as a boy, an oval, has the ingenuous look that few have delineated more happily than Wright.

One of the most excellent, and perhaps the most attractive, portraits is that of *Anne Elizabeth Wright* (45), the artist's sister, which is curiously like Reynolds's 'Nancy Day,' afterwards Lady Fenhoult, painted in 1760 and, with something less than tolerable success, engraved by Purcell, and better, by McArdell. Miss Wright wears a Woffington hat and a saque, both of blue silk; a double white frill surrounds her well-balanced neck; a *fichu* of the thinnest muslin crosses her bosom, in the middle of which is a daintily painted full-blown rose. Wright's characteristic choice of a peculiar effect of light is very happily illustrated by this picture, in which the shadow of the hat covers most of the face and is enriched by reflections from the bosom, and light which, penetrating the hat, takes a blue tinge and suits the pure and rosy carnations of the lady, whose features have the charm of a happy smile on the fresh lips and in the kindly eyes, which have a touch of saucy piquancy. The portrait of *Mary Woollett* (79) in a red hunting coat, with a fox at her side, is good in itself and interesting because the lady owed her life during the Terror to "Tom" Paine, who, when she was brought out to be guillotined, answered for her Republican leanings. The picture was at Manchester in 1857, as 'Lady Wilmot in a Riding Dress' (Modern Masters, 82).

Among the curiosities in this gallery are several of those wonderfully clever but rather unsavoury pictures of children blowing and otherwise playing with bladders, which are illuminated in various modes (see Nos. 6, 14, 68, and 76).

Wright made a specialty of such things. Among the dramatic subjects the most powerful is the *Allegory of the Old Man and Death* (30), where, in a sunny landscape, between a bright river and verdure-clad ruin, Death, an elaborately drawn, perfectly painted, perfectly articulated skeleton, dart in hand, approaches an old woodman, whose expression of terror in every feature and limb is given with amazing force. Another vigorous conception occurs in the *Alchymist* (19) discovering phosphorus, and praying for the success of his operations, while the silvery lustre, breaking from a glass retort, fills the place, and reveals accessories that are painted with the precision of Teniers and Wright's own luminosity. The visage of the startled boy in the background will not soon be forgotten. The *Gladiator* (12) is a fine candle-light picture, comprising portraits of Wright and two friends examining a drawing of the 'Fighting Gladiator,' of which a reduced copy is the centre of the group. Signed "J. Wright, pinx." it was engraved by W. Pether. Here is the smooth and laboured picture of *The Captive* (38), a somewhat melodramatic piece, which J. R. Smith mezzotinted in a plate of which No. 151 is an impression. There is an inferior print of this picture by Thomas Ryder.

Among the landscapes are several capital works which, after their dryness is allowed for, and the limited resources of Wright's palette are admitted, charm the visitor and show exceptionally pathetic motives and real poetry. See the large and luminous *Head of Ulleswater* (70), the lake in rainy daylight and under an arch of clouds. The reflections of the hills and sky have been studied with acumen and accuracy. No. 83, *The Convent of San Cosimato*, has air and light. A *Cavern Scene* (85), with the figure of Julia, banished by Augustus, shows, as from under the gloomy arch, the sea rippling in the lustre of the newly risen full moon and suffused with her golden radiance. Several of the candle-light pictures here justify the renown of the painter in respect to them. See Nos. 12, *The Gladiator*; 48, *The Orrery*; and 10, *Young Woman holding a lighted Candle*. The remaining subjects are dramatic, such as *Scene from Winter's Tale* (1), a fine conception of ghastly white light on the distant sea, which was painted for Boydell and engraved for his Shakespeare by Middiman. Lighthouses are represented by *Beacon Tower* (3) and *Lighthouse on the Coast of Tuscany* (25), where the flames of burning wood rush from the head of the tower and glare in the moonlight. Conflagrations were much affected by Wright (see Nos. 5, 15, and 92). The last is the *Eruption of Vesuvius*, 1774, which Byrne engraved in line. Besides the above, we noticed moonlit subjects in *Landscape, Dovedale* (8), *The Farrier's Shop* (16), which Pether mezzotinted, *Landscape* (21), *Lighthouse* (25), *Landscape* (32), and half a dozen more.

The people of Derby owe much to the zeal and care which Mr. W. Bemrose has expended on this exhibition. Without him it would probably not have been formed. As it is, the noble gifts of Messrs. Bass and Woodiwiss to the town have been fitly honoured.

#### THE ANGLO-ROMAN AND SAXON ANTIQUITIES AT THE BRITISH MUSEUM.

The collection illustrating the Roman antiquities of Britain which has just been arranged at the British Museum will attract intelligent visitors. Those who remember the appearance of this interesting series in its former position in a corner of the British Room will be best able to appreciate its present systematic arrangement in the larger of the bright rooms formerly dedicated to botany. The classification adopted has been partly by material and partly by the purposes for which the objects have been made, modified occasionally by the occurrence of groups found together, which, as in the case

of the sepulchral pottery, are shown in the position in which they were discovered.

The series begins with the four leaden coffins found near the Roman roads to London, some of them bearing the usual scallop-shell ornament; then come the smaller objects found with interments, the most notable being the fine tile tomb from Old Windsor, the contents of the four large sarcophagi which stand in the Roman Gallery on the ground floor, and the remarkable series of cists of marble, lead, and glass found in Warwick Square in the City. Following these comes a good series of glass vessels, of which the best are from Colchester; then a number of pewter and other metal vessels and bronze figures, including the fine though somewhat barbaric bronze of an archer found in Queen Street, Cheapside; three remarkable figures of Mars; and several graceful statuettes from the Thames. In the centre of the room are placed the colossal bronze bust of Hadrian from the Thames, the superb imperial figure from Barking Hall, Suffolk, and the curious bronze helmet found at Ribchester. Beside these are four military diplomas, and a fine parazonium, or short sword, with its bronze sheath, found in the Thames. The silver votive ornaments to Mars and Vulcan, from Hertfordshire, should also be noticed, as well as the silver ornaments found in Coleraine, and probably representing plunder from the English coast by Northmen. The next wall case is occupied by a small series of sculpture, a marble figure of Luna found at Woodchester being remarkable as probably the finest specimen of sculpture yet discovered in England; to this class also belongs the statuette of Atys at the end of the room. The range terminates with building materials, including painted stucco of no great artistic merit, flue tiles, bricks, and conduit pipes.

At the east end of the room is fixed the fine mosaic pavement found under the East India House in Leadenhall Street, and beneath is ranged the collection of pigs of lead, beginning with one of Britannicus, the son of Claudio, in whose reign the Roman occupation of Britain really commenced.

The south side is devoted to the various kinds of pottery, of which the most interesting is probably the series of wares found on the sites of their manufacture, although the so-called Samian ware presents an appearance more attractive to the eye. In the desk cases in the middle of the room are shown the personal ornaments, including a large number of brooches and armlets; implements of various kinds, not the least interesting being the stone stamps used by the Roman empirics; iron styli, locks and keys, and a series of toilet appliances, as well as some very curious leather shoes, the last chiefly found in London. Near these is a quantity of clay moulds, for making counterfeit Roman coins, which say little for the honesty of our ancestors.

In the smaller room adjoining will be found the remains from Anglo-Saxon times, as well as the foreign examples of a corresponding date. The north side is devoted to the English series, chiefly of the pagan period, from cemeteries at Long Wittenham, Berks, and Longbridge, near Warwick, including a number of cinerary urns; and in the desk cases is the beautiful series from the Isle of Wight, as well as that from Harnham Hill, near Salisbury, and the collection, recently acquired, from Sleaford, Lincolnshire. The remains from Kent, the county producing the finest specimens of Saxon art, are shown together, but represent very inadequately the riches of that county. This is partly due to the unfortunate loss of the Faussett collection, which, however, through the liberality of Mr. Mayer, has found a safe resting-place in the Liverpool Museum. One case is given up to swords and the long knives which, though common on the Continent, are rare in this country; two of these bear inscriptions, one from the Thames having the runic alphabet, the other, found at Sittingbourne, with the names of

the owner and the maker. A small but very important section is that of later Saxon antiquities, far scarcer than the others, as they are seldom discovered in graves. This includes the only three matrices of Saxon seals known to exist—those of Godwin, the King's Thane, of Aelfric, Earl of Mercia, and of Ethelwald, Bishop of Dunwich. The graceful sword-hilt from Cumberland, ornamented with gold and garnets, should also be noted. There are several objects inscribed with runes, including the very remarkable casket of whale's bone, curious for its subjects and inscriptions. This important relic has been fully described in Stephens's 'Runic Monuments' as the "Franks casket." In the wall case stand the cross with runic inscription from Lancaster, several inscribed stones from Hartlepool, the silver ornaments found in Cornwall, and the well-known bronze bucket found full of stycas at Hexham.

The foreign Teutonic remains are not very numerous, the only section well represented being the discoveries made in the graves of Livonia, due to the researches of Dr. Bähr. In the last case in the room have been placed the small but very interesting series of monuments of the early Irish Church, several saints' bells, including the Barnan Coulawn, and a very fine crozier, believed to have belonged to an abbot of Clonmacnoise of the tenth century. These are in no sense Teutonic, but probably owe their place here to their being contemporary with the Anglo-Saxon remains.

It seems probable that as additions are made to these collections a larger room will have to be found for their proper display—even now some sections have not too much space; but all will probably agree that the public has reason to be grateful to Mr. Franks for the instructive way in which the national antiquities have been arranged.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 5th inst. the following:—The Rivers of England, engravings after Turner and Girtin, a complete set, 28l. J. Crome, Collection of his Etchings, 121 plates, 25l.

The same auctioneers sold on the 7th inst. the following, the property of the Marquis de Santurce. Drawings: V. Cole, Sunset, Holmwood, 24l. C. Fielding, A Scotch Lake Scene, 147l.; The Vale of Clwydd, 61l.; A Coast Scene, Approaching Storm, 62l. A. C. Gow, Off Guard, 90l.; In the Time of Raleigh, 54l. B. Foster, Watering the Flock, 51l.; Off Cullercoats, 52l.; At Bellagio, Lago Como, 65l.; The Haycart, 157l.; A Cornfield near Haslemere, 136l.; The Race, 147l. F. Tayler, The Morning Ride, 162l. P. De Wint, Knaresborough Castle, 79l.; A View of Lincoln, 56l.; A Moorland Scene, 68l. C. Stanfield, Avranches, 55l.; Constantinople, 63l. J. M. W. Turner, On the Rhine, 152l.; A Coast Scene, with a castle and shipping, 173l.; An Overshot Mill, 60l. J. L. Gérôme, Dante, 162l. D. Cox, Tintern Abbey, 180l.; A Welsh Valley, with drovers and cattle, 57l.; An Old Windmill, 105l.; Kenilworth Castle, with harvest-field, 110l.; The Passing Shower, 58l.; Bolton Abbey, 120l.; The Gleaners, 126l.; Asking the Way, 152l. J. Holland, Interior of St. Stephen's, Vienna, 84l. W. Hunt, Grapes, Plums, and Peaches, 173l. T. Faed, Home and the Homeless, 189l.; Breakfast, 157l. F. Walker, The Introduction, 162l. Pictures: G. Koller, Albert Dürer receiving a Message from the Archduchess of Parma, 126l. P. Graham, A Coast Scene, with lighthouse, 215l.; A Landscape, Evening, 152l.; A Highland Spate, 225l. D. Cox, Changing Pastures, looking towards Bardon, 178l.; Going to Market, 105l. F. Goodall, The Halt in the Desert, 183l.; A Woman with a Bowl, 102l. T. Faed, The Milkmaid, 126l.; Jeanie Deans's Visit to Effie in Prison, 120l.; The Offer, 267l.; Accepted, 256l.; The Haymaker, 105l. W. Müller, An Eastern Letter-writer, 210. J. Tissot, The Crack Shot,

220l. E. Frère, The New Shoes, 220l.; The Toilet, 131l. V. Cole, On the Arun, 231l. A. C. Gow, The Suspicious Traveller, 273l. J. Phillip, A Lady in a Garden, Seville, 819l.; Don Juan Viejo, 131l. L. Alma Tadema, Exedra, 1,470l.; Proclaiming Claudius Emperor (the small version), 535l.; Glaucus and Nydia, 414l.; The Honeymoon, 840l.; Lesbia, 577l.; Head of a Man, 101l. J. Linnell, Milking Time, 677l. Old Crome, Haworthen, 362l.; Mousehold Heath, 173l. J. M. W. Turner, Glaucus and Scylla, 598l.

The Collection B. Narischkine was sold in Paris last week by MM. Chevallier & Petit at the following prices:—Achenbach, Plage, 5,000 fr. Jacque, Bergerie, 6,600 fr. J. Dupré, Le Moulin, 6,800 fr. Brascastat, Taureau, 5,600 fr. Decamps, Les Catalans près de Marseille, 5,500 fr. Couture, L'Oiseleur, 5,600 fr. Th. Rousseau, La Mare, 20,200 fr. Decamps, Environs de Smyrne, 36,100 fr. Troyon, L'Abreuvoir, 80,000 fr. La Route du Marché, 42,500 fr. Decamps, Rue d'un Village Italien, 48,000 fr. Defregger, La Danse, 48,000 fr. Hébert, La Malaria, 6,100 fr. La Danse, 5,150 fr. Boilly, La Toilette, 5,000 fr. Bellotto, Vues de Dresde, 9,000 fr. Teniers, Le Gastro nome, 6,500 fr. Sir J. Reynolds, Portrait of Miss Clarke, 18,100 fr. Pater, Conversation Galante, 11,000 fr. Fragonard, Le Serment d'Amour, 42,000 fr.; Le Retour au Logis, 17,000 fr. G. Dou, Le Repas Frugal, 13,000 fr. A. Ostade, Portrait d'une Vieille Femme, 15,910 fr. G. Dou, La Marchande de Poissons, 50,000 fr. Terburg, La Dégustation, 51,050 fr. Wouwermans, La Récolte des Foisins, 53,000 fr. P. de Hooghe, La Consultation, 160,000 fr. Rembrandt, Portrait d'une Vieille Femme, 51,000 fr. Rubens, Étude de Quatre Têtes de Nègres, 55,000 fr. A. Dürer, Portrait du Séneateur Mouffel, 78,000 fr. Van de Velde, Chasse sous Bois, 21,000 fr. Teniers, Intérieur de Cuisine, 5,700 fr. Wouwermans, La Halte des Bohémiens, 4,900 fr. Total of the sale, 1,072,830 fr.

The Collection Aguado was sold by MM. Escribe, Boulland & Haro, as follows:—P. Veronese, Le Mariage de Ste. Catherine, 17,300 fr. L. da Vinci, Deux Enfants, 34,000 fr. Murillo, Le Portrait de Moine, 50,000 fr.; Le Petit Pasteur, 7,400 fr. Dietrich, La Présentation de N.S., 6,010 fr. Van Dyck, Jeux d'Enfants, 6,200 fr. Rembrandt, La Fuite en Egypte, 19,000 fr. Teniers, Intérieur de Cuisine, 5,600 fr. J. Dupré, Une Barque de Pêcheur, 7,820 fr. Isabey, Le Rendez-vous de Chasse, 12,600 fr. Ziem, Le Canal de la Giudecca, 9,000 fr. Van Marcke, Le Marais de Bouteaucourt, 25,500 fr. Ziem, Le Kiosque des Eaux-douces d'Asie, 8,400 fr. Gudin, Le Sauvetage du "Saint-Pierre," 6,000 fr. Jacque, Troupeau de Moutons, 5,100 fr. Perrault, Les Joies Maternelles, 6,100 fr. Total, 272,000 frs.

## Five-Art Gossipy.

THE Report of the Director of the National Gallery, just published, contains, in addition to matters we have already recorded, sundry interesting details. Twenty-two purchases were made, and three donations received. Three collections of Turner's drawings were lent, to Liverpool, Glasgow, and Bradford severally. The Colonna Raphael, for which the owner demanded a stupendous sum, remains on the premises, packed, ready for removal. (Surely it might be exhibited on loan, with the understanding that it would not be purchased at the present price.) Demands for more space are urged on the Government. About 896,000 persons visited the gallery on the public days; 34,260 persons appeared on students' days, and paid 556l. 10s., against 719l. 10s. 6d. in 1881. Owing to the rapid increase of the collection the new catalogue of foreign pictures has been delayed in publication. (Is the public to wait for this catalogue till the collection is complete?) Mr. Chisholm,

after twenty-nine years' service as Curator, has resigned, and receives a superannuation allowance of 52l. per annum. The new Blake, No. 1110, cost 100l., and thus contrasts with Cotman's 'Wherries on the Yar,' No. 1111, which cost 315l. The five G. Coqueses (1114-8) cost 910l. The Giulio Grandi (1119) cost 2,970l. The Cima (1120) cost 493l. The Velazquez (1129) cost 6,300l. The Tintoretto (1130), not yet hung, cost, from the Clarke Bequest, 157l. Signorelli's 'Nativity' (1133) was bought from the Lewis Fund for 1,200l.

AMONG the works of the late D. G. Rossetti which are to be sold by Messrs. Christie, Manson & Woods on the 10th of May next will be the fine fresco-like drawing, the property of Mr. J. P. Seddon, executed in 1852, called 'Giotto painting the Portrait of Dante,' No. 365 in the Academy exhibition of this year.

THE Fine-Art Society has invited visitors to the private view to-day of four important "war pictures," which will be shown to the public on Monday next. M. de Neuville's 'Tel-el-Kebir' represents the charge of the Highland Brigade in the encounter so named. The moment chosen is when the brigade scaled the first line of the entrenchments, and the spectator looks down the ditch and amongst the left company of the Black Watch. Against the sky line on the top of the parapet is Sir A. Alison, whilst on the near side of the ditch Sir E. Hamley and his staff may be discerned in the half light. Mr. R. C. Woodville's 'Charge of the Household Brigade at Kassassin' shows the horsemen, with Cols. Ewart and Home at their head, charging down upon the Egyptians, who are cowering or fleeing in the foreground. The other two pictures represent the bombardment of Alexandria, and were painted by Mr. W. L. Wyllie, who has in one work delineated the huge ironclads engaging the forts, and in the other work the Condor and her companions attacking the Egyptian works.

THE second general meeting of the Hellenic Society for the present year will take place at 22, Albemarle Street, on Thursday next, at 5 p.m., when papers will be read 'On Homeric Armour,' by Mr. Walter Leaf, and 'On Two Archaic Greek Sarcophagi,' by Mr. George Dennis.

THE sale of Dr. Griffiths's collection of prints, which we mentioned some time ago, promises to be important. The anonymous German engravings are interesting, and so are the anonymous Italian. Meldolla seems to be well represented. The Rembrandts appear to be particularly strong. Messrs. Sotheby, Wilkinson & Hood will sell the collection next month.

ARRANGEMENTS have been made with Messrs. Macmillan & Co. for the immediate publication of the following works, printed by the Dilettanti Society, and hitherto privately issued to members of that body, viz., vols. i. ii. and iii. of 'The Antiquities of Ionia,' Mr. Penrose's 'Principles of Athenian Architecture,' and 'Specimens of Ancient Sculpture.' The copies thus placed at the disposal of the public are limited in number.

MR. G. A. AUDSLEY, of Liverpool, the author of 'Keramic Art of Japan,' has in preparation a book on chromo-lithography.

DR. BODE has recently bought for the Berlin Gallery two important pictures, commonly attributed to Rembrandt, which were in the exhibition of the Royal Academy this winter. These works were the property of Sir E. A. H. Lechmere, M.P., and entitled 'Daniel's Vision,' No. 234, and 'Susannah and the Elders,' No. 236. The former has been variously attributed to Lievens or Eckhout rather than to Rembrandt.

THE increased duty on works of art imported to the United States, to which we recently adverted as the latest development of protection in that country, has provoked remonstrances from a quarter which must needs be much aggrieved by the additional tax. The artists,

natives of the States, living in Paris have addressed to the authorities at home a strong protest against an impost which will practically exclude their works from their own country and leave them dependent on foreign markets, where, of course, few of them are so highly appreciated as at home. It is reported that the additional duty was imposed at the pressing instance of a painter of panoramic landscapes, a naturalized German, who found his profits diminishing in his adopted country. It is only fair to the artists resident in the States to say that they have shown a strong wish to abolish the duty, their conduct in that respect being in striking contrast to the attitude of distinguished American authors in regard to the duty on books. At the instance of the Society of American Artists a Bill abolishing the duty was introduced into the House of Representatives, and petitions in its favour were largely signed.

MESSRS. DOULTON & CO. will exhibit next week, at 9, Conduit Street, Regent Street, Scripture subjects and other works by Mr. G. Tinworth.

OFFICIAL reports of the last *Salon* state that it comprised 4,612 works; 5,500 works were refused. In 1881 the numbers were 4,932 and 4,780; in 1880, 7,327 and 1,927 (this was a terrible year, when everybody did as he liked, as critics know to their cost). In 1873 the numbers were 2,057 and 2,300. From this date the numbers rapidly increased till 1880.

OUR Naples Correspondent on the 5th of April writes:—"There was an interesting discovery at Pompeii on Monday. Signor Baccarini, the Minister of Public Works, came down from Rome to 'inaugurate,' as the phrase goes, the new port of *Torre dell' Annunziata*. This completed, the minister went with a large party to witness a special excavation in Pompeii, which is about ten minutes distant from *Torre*. The only object of importance found was a bronze candelabrum, about a metre in length, and so made that it could be either raised or lowered. The upper part is decorated with two very beautiful figures; the foot is triangular, and is formed of three very elegant shells. Other smaller objects of minor interest were turned up which are not worth mentioning. Of course there was a banquet provided by the municipality of *Torre dell' Annunziata* for one hundred and twelve persons near the *Basilica*."

## MUSIC

### THE WEEK.

DRURY LANE THEATRE.—Mackenzie's "Colomba." "Mari-tana." "Faust."

In entrusting Mr. A. C. Mackenzie with a commission to produce a new English opera, Mr. Carl Rosa showed not only commendable boldness, but sound judgment. Mr. Mackenzie holds a prominent and well-won position among the younger generation of British composers. His piano-forte quartet, songs, Scotch rhapsodies for orchestra, and his cantata 'The Bride' already gave evidence of more than ordinary ability; while his cantata 'Jason,' produced at Bristol last year, in spite of the shameful treatment it received, was at once recognized as a very remarkable work.

In 'Colomba' Mr. Mackenzie has been associated with Dr. Franz Hueffer as librettist. Dr. Hueffer attaches so much value to his share of the work that he has thought it advisable to reprint his poem separately, and to write a preface explaining the purpose of the publication. He says in this preface that

"in the age of Tennyson, Browning, and Rossetti, the lyrical drama retains the Della

Cruscan mannerism of diction of the 'wits of Pope's time as reflected in the lofty minds of 'the poet' Bunn and the late Mr. Fitzball. So absolutely identified is that diction with the parlance of the typical librettist, that at last the public itself must have come to the conclusion of its necessity for the purposes of music. To dispel such an idea, prejudicial alike to both arts, the present libretto has been written."

We have no intention of acting as apologists for either "the poet" Bunn or Mr. Fitzball; but the sneer at their "lofty minds" is surely in bad taste. And does Dr. Hueffer really consider these writers "typical librettists"? If so, he must be strangely ignorant of modern music. Does he know the libretto of Randegger's 'Fridolin,' or of Cowen's 'Corsair' or 'St. Ursula'? Or, to take a more recent instance, does he know the libretto of Mr. Mackenzie's 'Jason'? Dr. Hueffer, it may at once be admitted, writes remarkably good English for a German; but between writing grammatically and writing poetically there is a wide difference. That it may not be supposed that we are doing him injustice, we quote his "Corsican Love Song," to which, in his preface, he refers as "a modest but obvious example" of his style, and to which he evidently attaches some importance, as it has been reprinted in the *Musical Review* in the column devoted (according to the prospectus of that paper) to "high-class poetry." Our readers can judge for themselves:—

Will she come from the hill, will she come from the valley,  
Will she proudly pass by, will she tenderly greet ?  
Ah me! what can I say that is meet  
To soften her heart, or my courage to rally ?  
For resplendent as noon-tide her beauty shines ;  
Dearer to me than the thought of vendetta  
To the pining orphan : and her fal detta  
The richest treasure on earth enshrines.  
Being sure of my love, will she treasure my heart ?  
Will she care what I think, will she heed what I  
say to her ?  
Ah me! what is my yea or my nay to her ?  
Knowing well from my troth I can never depart.

There may be some hidden beauty underlying these lines, but on the surface they appear rather commonplace in thought and clumsy in expression. The ordinary rules of English prosody are here, as in other passages in the libretto, set at defiance. The extract illustrates another of Dr. Hueffer's peculiarities—the copious introduction of Italian words into his poem. For instance, in the opening chorus we find ten Italian words in the first seven lines; while in the second act a whole chorus is written in Italian, where English would have been more suitable.

We have designedly selected a favourable specimen of Dr. Hueffer's verses; it would be easy to quote many more faulty passages. The author says in his preface that his "intention was to emphasize a difference of system." He has succeeded, though hardly in the sense that he intended. He has produced a libretto which, for English which is equally uncomfortable to read and sing, and for verse which breaks the rules of prosody, is probably unique. It is hardly likely that his system will be followed, unless some other German feels impelled to write an English poem.

If we have criticized Dr. Hueffer's libretto with some severity as a poem he has only himself to thank for it. He is so severe a

critic of the libretti of others, that when he poses as a reformer of the English musical drama, it is only right that he should be judged by a high standard. Having discharged this unpleasant part of our duty, we proceed to the much more agreeable task of warmly praising the libretto as a drama. The developments are clear and simple, and (leaving out of consideration the question of the language) well adapted for musical purposes. Into the variations from Prosper Mérimée's novel which are introduced in the drama there is no occasion to enter in detail. Those who are acquainted with the original will have no difficulty in tracing them.

The scene of the first act is the market-place of Ajaccio. The new governor-general of Corsica, Count de Nevers, arrives with his daughter Lydia, and a young Corsican officer, Capt. Orso della Rebbia, who is in love with Lydia. It appears, however, that another motive besides love has brought Orso home—his father has been foully murdered by members of the family of the Barracini, and the son is bound to avenge him. His sister Colomba enters, and stirs him up to vengeance. Orso says that information had reached him that his father's death was accidental; but Colomba explains that the information was false, and came from the murderers themselves. She again urges Orso to vengeance; Lydia declares that she will never marry an assassin. Orso, torn with conflicting emotions, promises to meet his sister in their native village of Pietranera.

In the second act a May-day festival is being celebrated in Pietranera. The governor enters, accompanied by Orso and the two Barracini. The count wishes to reconcile Orso with his enemies, and Orso is about to take the hand of Giuseppe Barracini when Colomba enters and throws herself between the two, accusing Barracini of her father's murder. The governor asks for proof; and Colomba produces as her witness a brigand chief, Savelli, who had been a trusty servant of her father, but had taken to the bush in consequence of a homicide he had committed. Savelli had seen the murder from a distance, had rushed to the rescue of his master, and the dying man had written down the name of his assassin. Orso upon this challenges Giuseppe Barracini to mortal combat, but refuses to stain his honour by a murder; and on this most effective and dramatic situation the curtain falls.

The third act, which is rather short, shows a road near Pietranera; Orso enters, carrying a double-barrelled gun, to await the arrival of Lydia, who is to meet him. The voice of a girl, Chilina, the daughter of Savelli, is heard from behind, singing an old ballad, the words of which warn him of approaching danger. Suddenly Giuseppe Barracini appears, and after taunting Orso, and acknowledging his father's murder, lifts his hand as a signal; a shot is fired from behind a fence, and Orso's left arm drops to his side. With his right arm he raises his gun, and shoots Giuseppe dead. After a pause the head and shoulders of Antonio Barracini are seen cautiously raised above the fence. Orso discharges the other barrel, kills his second enemy, and falls fainting to the ground. Savelli and Chilina, who have watched from a distance, enter

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and hurriedly carry off the swooning Orso. As they disappear, the count, Colomba, and numerous villagers enter from Pietranera, and discover the corpses of the two Barracini. Monks bear them away on biers, and Colomba gives vent to her exultation.

The scene of the fourth and last act is a mountain gorge. Orso has been outlawed, as the presumed assassin of the Barracini; and Colomba brings Lydia to have an interview with him. Lydia thinks him guilty of murder, and has come to say farewell. Orso narrates the true facts to her, and she, convinced of his innocence, avows her love, and refuses to leave him. Savelli and Chilina rush in, announcing that the soldiers are on their track, and Colomba hurries away, to draw them off the scent. Troops enter and arrest Orso; but as they are leading him off the governor comes up from the village, and informs Orso that he is aware of his innocence, as the ambush was seen by Chilina, who had revealed the truth to him. Colomba is brought in mortally wounded in the attempt to save her brother, and with her death the opera closes.

We confess that we do not see the necessity for Colomba's death; but this, of course, is a matter of opinion. It will be seen from our brief sketch that the drama is extremely well laid out for musical purposes. Had the execution been at all equal to the conception, we should have been able to pronounce the libretto of 'Colomba' a masterpiece. A great opportunity has been missed simply through Dr. Hueffer's inability to write good verse. At the same time we cordially recognize the dramatic ability shown in his treatment of the subject. In this respect, though isolated points may be open to criticism, it is far above the average of libretti.

In his musical treatment of the work Mr. Mackenzie has adopted the best points of the Wagnerian system, without following the composer of 'Tristan' so far as to break altogether with the conventional forms of opera. The music and the words stand throughout in close relation to one another, the musical form being determined by the nature of the text. The system of *leit-motive*, as developed by Wagner, is extensively used, without being carried to excess. Mr. Mackenzie, moreover, though giving great importance to his orchestra, rarely subordinates the voices to the instruments. He very wisely follows in the footsteps of Wagner in making his music continuous; it is very seldom that any break occurs excepting at the close of each act. It need hardly be said that this is a distinct gain, for it renders almost impossible the nuisance of interruption from applause in the middle of a scene. There are plenty of songs, duets, &c., to be met with in 'Colomba'; but they almost invariably lead into the following movement. The treatment of the dialogue is distinctly after the manner of Wagner—musical declamation with an independent orchestral accompaniment.

It is comparatively easy to describe the form of Mr. Mackenzie's music; it is much more difficult to give a clear idea of its spirit. His sympathies are distinctly with the romantic school. Nearly all young composers begin their career by imitating one or more of their predecessors. Mr.

Mackenzie's early model was Schumann; and it may be said, without intending any disparagement, or implying a charge of plagiarism, that he still clings to his first love. The polyphonic style of writing, which is so marked a characteristic of Schumann, has evidently influenced the composer of 'Colomba.' The opening prelude is in this respect worthy to have been written by the pen to which we owe 'Paradise and the Peri.' Another point of similarity is the free employment of chromatic harmonies to be found throughout the opera.

As a melodist Mr. Mackenzie must be awarded a high place. 'Colomba' is throughout full of charming tunes, some of them of a nature to haunt the ear, but invariably refined and, even when most lively, free from the slightest tinge of vulgarity. We are disposed to consider the more lyrical parts of the work the finest. We do not mean that the music is undramatic; for example, the opening market chorus is admirably suggestive of the situation, without in the slightest degree recalling the corresponding number in 'Masaniello.' The first entry of Colomba, and the scene in the second act in which the brigand Savelli denounces the Barracini as the murderers of Orso's father, may also be mentioned as thoroughly appropriate from a dramatic point of view. But the numbers which most dwell on the memory and which produce the strongest impression in performance are the "Vocero" in the first act, the Corsican love song and the old Corsican ballad in the third, and the two love duets between Orso and Lydia in the first and fourth acts, with other pieces of a similar character. On the other hand, we think the composer is weakest in the concerted finales which close the first and second acts. In both there was an opportunity for rising to a grand climax; but this climax never comes, and appears to be somehow frittered away. We believe the cause is to be found in the too great complexity of detail. Every point is worked out with such care and such minuteness that the breadth of effect obtainable by simple means alone becomes impossible. Had these finales been less elaborated, the effect, we cannot but think, would have been more imposing. In support of what has just been said, it may be added that the simplest choruses in the opera—such, for instance, as the requiem sung by the monks at the end of the third act, while they bear away the corpses of the Barracini—are exactly those which in performance produce the most impression.

It would be unjust to pass over without mention Mr. Mackenzie's masterly treatment of the orchestra. In this respect 'Colomba' may be compared with any recent work. There is little or nothing that can be called absolutely new in the tone-colouring; but every instrument is handled with a perfect knowledge of its capabilities, whether alone or in combination; and in the tutti Mr. Mackenzie obtains a magnificent sonority, as distinguished from mere noise. The scoring of the prelude, of the whole of the graceful ballet music in the second act, and of the introduction to the third act is charming; while many of the accompaniments to the solos are little, if at all, inferior. Fine orchestration alone will not make a great composition; but it is

unquestionably one of the factors which contribute in no small degree to success.

It would be interesting to go in detail through the various scenes of the opera, specifying the chief points of interest and beauty; but as we have already incidentally alluded to many of them, we pass on to speak of the performance. 'Colomba' is by no means an easy work for any of those engaged in it, whether on the stage or in the orchestra. The uncouthness of many of the lines which Mr. Mackenzie had to set has necessitated in some places unusual musical phraseology, strange and trying to the singers. Besides this, his style in general is by no means simple; while the accompaniments, though in no degree unplayable, require great precision and considerable delicacy for their adequate interpretation. Under such circumstances it would be unfair to expect a perfect first performance; and, to tell the truth, a few important slips were noticeable during the evening. But on the whole the highest praise is due to everybody engaged. The first mention should certainly be made of Madame Valleria, whose impersonation of Colomba was a really splendid piece of acting, while her singing of the rather arduous part was no less perfect. The part of Lydia was undertaken by a new-comer, Mdlle. Baldi, who, as soon as she had recovered from the nervousness which appeared at first to paralyze her, showed the possession of an excellent voice, and acted with much intelligence. As Chilina Miss Clara Perry was heard to much advantage, her singing of the "Vocero" in the first act and of the old Corsican ballad in the third eliciting warm marks of approval from the audience. Mr. Barton McGuckin was an admirable Orso, singing charmingly throughout. Mr. Novara, the Savelli, has a very fine voice, and uses it well; while Mr. Henry Pope as the Governor and Mr. Ludwig as Giuseppe Barracini did full justice to their parts. The smaller characters of the opera were efficiently sustained by Miss Ella Collins and Messrs. Wilfred Esmond and B. Davies. The choruses, some of which are by no means easy, were uniformly well sung, while, thanks to the excellent stage management of Mr. Augustus Harris, the singers acted as well as sang, instead of standing about the stage in the conventional, not to say imbecile, attitudes of the average opera chorus. The orchestra, making allowance for the slips already mentioned, left little to desire except occasionally a little more delicacy in the accompaniments to the solos.

The reception of the new work was enthusiastic. The orchestral prelude was vociferously encored, and the same compliment would certainly have been paid to some of the other numbers had not Mr. Mackenzie, who conducted his own work, persistently and most judiciously declined to accept it. The actors and the composer were called for after each act, and again at the close of the work. We cordially congratulate Mr. Rosa on having added to his *répertoire* an opera which is an honour to English art, and which deserves, and we believe is likely, to keep the stage; and we no less heartily compliment Mr. Mackenzie on having made another step upward on the ladder of fame, and surpassed in 'Colomba' all that he had

before achieved. We shall look to him with confidence for even better work in the future.

The other performances of the week may be dismissed in a few lines. On Saturday 'Maritana' was given for the *début* of Miss Amy Sherwin, a young vocalist who, we believe, studied in Italy, and has since gained some experience of the stage in America. She has a light and well-trained soprano voice, but as an actress she is still in the elementary stage. An excellent performance of 'Faust' was given on Tuesday, with Madame Marie Roze as Marguerite. Mr. Novara was successful as Mephistopheles, and Mr. Crotty sang well as Valentine. Mr. Packard was Faust, and Miss Yorke Siebel.

#### Musical Gossip.

THE Royal Italian Opera season will commence on the 1st prox., and will be limited to twelve weeks, with a subscription of twenty-four nights. This further serious reduction in the scope of an enterprise which has been undergoing gradual curtailment for several years is due, we are told, to the demands of the authorities for important structural alterations in Covent Garden Theatre. So far as the public is concerned, the only change in the aspect of the interior of the house will be the abolition of the pit and the restoration of the once famous "fops' alley," which, however, is not likely to regain its unenviable notoriety. The announcements are on a modest scale, suitable to the peculiar circumstances of the season. The only novelty promised is Ponchielli's 'La Gioconda,' the most successful opera of a composer who has yet to win a reputation in this country. Mr. Carl Rosa produced his 'I Promessi Sposi' in the provinces, but the opera met with no success, and he has not ventured to give it in London. As Ponchielli is regarded as a composer of genius in his own country, it is right that an opportunity should be afforded for a proper estimation of his merits. The revivals of Rossini's 'La Gazza Ladra,' Auber's 'Le Domino Noir,' and Wagner's 'Fliegende Holländer' are not likely to create much interest, nor is Rossini's 'Il Conte Ory' calculated to suit the public of the present day. The artists include Mesdames Patti, Albani, Lucca, and Sembrich as *prime donne*, and the promised additions to the company include Madame Marie Durand, Madlle. Adèle Gini, Mr. Maas, Signori Marconi, Ravelli, Del Puente, Battistini, and Devoyod. The names of Signor Gayarre, M. Bouy, and M. Lassalle do not appear. M. Dupont and Signor Bevignani will again share the duties of conductor, and the other arrangements appear to be much the same as last season.

A FINE performance of 'Elijah' was given by the Sacred Harmonic Society on Friday in last week. The choruses were especially well rendered, and Mr. Santley was in splendid voice. The other soloists were Miss Anna Williams, Miss Catherine Penna, Madame Patey, Miss Maude Hancock, and Mr. Edward Lloyd. Mr. Halle conducted.

MR. WALTER BACHE's pianoforte recital on Monday afternoon at St. James's Hall consisted entirely of Beethoven's music, and was far more enjoyable than the Liszt programme which he gave at his first recital this season. The works selected were the grand Sonata in B flat, Op. 106; the Sonata in D minor, Op. 31; the Thirty-two Variations in C minor; and the humorous Rondo à Capriccio in C, Op. 129, which the composer describes as "Die Wuth über den verlorenen Groschen, ausgetobt in einer Caprice." Mr. Bache rendered the whole of these in his best manner, and between the sonatas Mr. W. Shakespeare sang the beautiful 'Liederkreis' with much artistic feeling.

A PERFORMANCE of 'The Redemption' was given by Mr. Geaussent's choir on Tuesday evening at St. James's Hall. The principal vocalists were Miss Mary Davies, Miss de Fontblanche, and Miss McKenzie; Mr. Lloyd, Mr. R. E. Miles, and Mr. Santley. The band and chorus numbered 300 performers.

The chief feature of last Saturday's Crystal Palace Concert was the first performance at Sydenham of Mr. Hubert Parry's Symphony in G, which was produced at the last Birmingham Festival and criticized on that occasion in these columns. The work is masterly in treatment, suffering in places from over-elaboration, but full of thought and earnestness. The performance under Mr. Manns was admirable. Mr. Richard Rickard played Chopin's Concerto in F minor, and Miss Annie Marriott was the vocalist.

THE Guildford Choral Society gave two concerts last Wednesday, at which Mendelssohn's 'Lobgesang' and Mr. E. Prout's cantata 'Alfred' were performed. Mr. H. T. Tiltman, the conductor of the society, directed the performance of Mendelssohn's work, and 'Alfred' was conducted by its composer. The principal vocalists were Miss Annie Marriott, Miss Sophie Smith, Mr. Alfred Kenningham, and Mr. W. H. Brereton.

HERR POLLINI, Director of the Stadt-Theater, Hamburg, has secured the rights of representation of Mr. C. Villiers Stanford's new opera 'Savonarola,' which will be brought out during the ensuing winter.

THE Opera at Vienna is giving a series of performances of Mozart's operas in their chronological order. Apropos of this fact, a list has been published of the performances of these works in Vienna since the first production, on July 12th, 1782, of 'Die Entführung aus dem Serail.' It appears that 'Don Juan' has been given 430 times; 'Die Zauberflöte,' 366; 'Figaro,' 342; 'Die Entführung,' 151; 'Titus,' 82; 'Così fan tutte,' 75; 'Der Schauspieler,' 38; and 'Idomeneo,' 18 times.

BERLIOZ'S 'Requiem' was performed at the fourth concert of the Gesellschaft der Musikfreunde in Vienna, and was much more favourably received than on previous hearings in that city.

#### Drama

#### THE WEEK.

GAIETY (Morning Performance).—'Vice Versa.' A Dramatic Sketch in Three Tableaux. By Edward Rose. Founded on a Story by F. Austey.

TOOLE'S.—Revival of 'Artful Cards,' a Three-Act Farcical Comedy. By F. C. Burnand.

A STORY less susceptible of dramatic treatment than the 'Vice Versa' of Mr. F. Austey has seldom been selected for stage presentation. To bring about before the public a transformation in which two persons, while exchanging characters, shall maintain the appearance they originally wore is, of course, possible. Very difficult is it, however, to render intelligible to the audience a metamorphosis of the kind Mr. Rose has attempted. In the case of a public no member of which had read the original story of 'Vice Versa' the meaning of what was done upon the Gaiety stage could scarcely have been understood. Such an audience Mr. Rose is not likely to encounter. He is able, accordingly, to evade a difficulty he could scarcely surmount. The power of faith of the public is, however, severely tried, and the situation brought about, instead of being hailed with pleasure, is accepted with a shrug. What scheme better than that adopted by Mr. Rose is open is not easily seen. The plan adopted is to effect in the two cha-

racters no change except that of bearing. A single actor plays throughout, so far as appearance is concerned, each of the two characters. Thus Mr. Rose, who elects to be the son, is seen at the first as a boy, and remains a boy throughout, trusting to his ability to show the audience that after a given point what appears to be a boy is in fact a man in a boy's shape. The converse is done by Mr. C. H. Hawtrey, who as the elder Bultitude has to look like a middle-aged man possessed at one period by the spirit of a youth. What is difficult in narration and not too easy of comprehension when narrated remains perplexing upon the stage. All that can be said of Mr. Rose's work accordingly is that a piece is obtained the action of which is very droll. The whole is, of course, a series of separate scenes, and the links of connexion are slight as they can be. Still the result, if not very artistic, is diverting, and by the aid of a slight alteration of plot might be fitted for representation at a house like Toole's Theatre. Mr. Toole himself, indeed, might hope to obtain a success in the character now taken by Mr. Rose. One or two actors whose names are unfamiliar acquit themselves well.

'Artful Cards,' a clever adaptation by Mr. F. C. Burnand of 'La Clé,' a rather untractable specimen of a Palais Royal farce, has been revived at Toole's Theatre. Mr. Toole resumes in this his original character of Robert Spicer Romford, a *bourgeois* of irregular habits, who contrives during one evening to avoid conjugal supervision. Sufficiently uncomfortable to cure him of roving propensities are the adventures which befall him. In a character of this kind the purely mirthful aspects of Mr. Toole's capacities are shown, and the performance is thoroughly diverting. Other characters are fairly presented by Mr. Garden, Mr. Ward, Miss Marie Linden, and Miss Johnstone, and the whole goes with spirit. 'Artful Cards' was first played in London in February, 1877, little more than a month after the appearance of the original in Paris.

#### Musical Gossip.

A NEW comedy in three acts, by Mr. Arthur Law, is in rehearsal at Toole's Theatre.

On Wednesday afternoon Miss Wallis appeared at the Gaiety as Rosalind in 'As You Like It.'

To the notable gain of the performance, Miss Fannie Leslie appeared at Her Majesty's Theatre on Saturday last in the character of Prince Caprice. Nothing in Miss Leslie's previous representations indicated her possession of powers and training such as she then disclosed.

MR. A. BRERETON is bringing out a memoir of Mr. Irving, illustrated with portraits by Mr. E. Long, Mr. Whistler, Mrs. Allingham, and other artists.

MR. EDGAR BRUCE will shortly open the Imperial Theatre.

'LES BOURGEOIS DE LILLE EN 1792,' a drama in eight acts, by M. Dartois, which holds possession of the Gaîté theatre, was first given in Lille under the title of 'Le Siège de Lille,' on the occasion of a celebration of the resistance offered by the town to Austrian invaders. It is, as may be supposed, sufficiently *chauviniste*.

TO CORRESPONDENTS.—J. F.—D. C. B.—F. S.—W. H. H.—A. B.—W. R.—A. H. K.—received.

E. F.—Thanks. The passage is, however, quite well known.

No notice can be taken of anonymous contributions.

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